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At the Theatre.



The Madison Square and Casino have had the field all to themselves the greater part of this summer, and both have profited greatly by the exclusive privilege. After this week, however, a bunch of rivals will enter the arena, and from the preparations that are making we can safely say the competition will be extremely lively. Competition means prosperity, for it is the life of the theatre as well as of trade.

A large audience gathered at the Windsor Monday evening to see *The White Slave*. Strictly speaking, this is the weakest of all of Burdett Campbell's plays. The plot is rubbish, the motif silly, the sentiment cheap and the sentimentality splendid. The worst clap-net. It is one of those painful pieces which presents to the artist's mind *no raison d'être*, but which, nevertheless, satisfies the cravings of the masses. Taking the box office receipts as the criterion of dramatic excellence, *The White Slave* is a most successful work. And after all, the main purpose of the drama is to entertain the public. "The greatest amusement to the greatest number" is the communistic principle which actuates the playwrights of to-day. While the discreet few may deplore this condition of things because of the far from exalted state of public taste, the fact remains that it will exist until such time as the mass of theatre-goers develop a higher grade of intelligence and demand an improvement in the quality of their theatrical pabulum. That trash holds the boards is no fault of our dramatic authors. The blame must be laid on the people who have stomach for nothing better.

The company engaged in representing *The White Slave* is a good one, taken all round. Julia Stuart makes as much as possible out of the more or less absurd character of Lisa. This actress is pretty, and possesses considerable talent for emotional business. Jennie Morton displayed cleverness in the part she acted in the original cast of this play at Haverly's. The play of Mr. Dillon and the play of Frank Foster were satisfactory performances. Thomas Burns created considerable mirth as the lawyer. The scenery was adequate, the sensational river tableau being especially well done. During the summer interim Messrs. Murtha and Stevens have renovated their theatre, and the fresh and bright appearance it presents was the cause of much favorable comment in the audience.

At the Madison Square the Rajah goes on the even tenor of its way rejoicing. The comedy has many delightful features, and grows more enjoyable on intimate acquaintance. The curious and ingenious blending of humor and melodrama is perhaps the greatest point of novelty Mr. Young's piece contains. The audiences continue to be of goodly proportions, and the "take" bottoms no falling off for next week, when three severely formidable attractions will be added to the list already before the public to choose from. Rillie Deaves is again in the cast, assuming her part of Gladys Wynoot with rare taste and naturalness. Mr. Pitt is winning laurels for himself and the house as the principal figure of the comedy, and the management are to be congratulated on having secured a thoroughly capable actor to bear the Rajah's banner aloft in the provinces this season. There are no signs of an immediate change of bill at the Madison Square. There are several pieces in hand, all of which are set down for production; but even yet there seems to be nothing definite settled as to the order in which they are to be presented. We are inclined to believe Elsie Deane still has the call, but when questioned the M. S. Directory wag their heads and look mysteriously wise.

The business at the Casino is simply phenomenal. Nearly every night the house is filled in every part, and on several occasions as many as one thousand admissions have been sold to late-comers after the opera is half finished. This alone shows the attractive qualities of the roof garden. Prince Methusalem has certainly made a hit, and it is likely to run through the month of September. The Casino is a unique place of amusement, and its beauty has attained a fame which has travelled all over the land, and country visitors consider it as much a point to inspect Mr. Anderson's enterprise as to drive through Central Park. There will be several comic opera houses open this season, but the Casino is so greatly established that its directors can afford to smile on their rivals. Rumors of General McCaull's achievements in the way of composing foreign anthems of distinction are not in the air. But we have no anxiety on

the score of their truth or falsity, because the company of favorites the Colonel already has, and which he has developed to a state of excellence, is quite good enough to suit the most exacting lover of bright music and brilliant acting.

The Madison Square Hall is repeating its old success at the Casino. All other revivals are postponed indefinitely for the present. It is a significant fact that the people composing the audience at this house are largely representative of intelligence and fashion. It has become "the thing" to go to Haverly and Hart's, the only theatre in this city where a phase of real New York life—low life, to be sure—is faithfully and entertainingly illustrated. By-and-by we hope to see some other theatre devoted to the reflection of American society. As yet only the under-crust has found a place on any stage. Are our managers as a people so bad that we cannot have, like England, a comedy of manners? *O tempora, O mores!*

Everything that business and activity can do to court success is being done for *Vera* at the Union Square, by the management, Miss Prescott and Oscar Wilde. The scenery, while embodying no spectacular features, is picturesque and painted in excellent style. The costumes to be worn by the star are admirably designed, and they appear to elicit favorable comment from the crowds that enjoy a free peep at them in the window of a large dry-goods house on Broadway. Rehearsals, which are held frequently, are perfecting the company, and a smooth representation of the play may be expected on Monday night, when its fate will be promptly known. We trust for the sake of both author and star that the result will equal their hopeful anticipations. Wilde is a remarkably clever man, and Miss Prescott is an equally clever woman. If Wilde only holds his end up as well as we know Miss Prescott will uphold hers, the *premiere* is likely to prove decidedly interesting.

Excelsior will attract a fair share of attention on Monday night. The spectacle has had the benefit of liberal expenditure and experienced direction. If it does not create a *furor* the fault cannot be laid at the doors of the *freres* Kiralfy. The exhibition is a tremendous success in Paris, which is the best possible reason for believing it will duplicate those triumphs here. The Parisian and New York publics have much in common so far as dramatic matters are concerned. We take kindly to their plays and actors. Accordingly, we are likely to receive Excelsior, the mammoth spectacle, with open arms.

The Devil's Auction, to be produced at Haverly's (hereafter to be known as the Fourteenth Street Theatre) on Saturday evening, although set down for only a fortnight's run, will be in all probability one of the sensations of the early season. The scenery is gorgeous and all new; the ballet numbers seventy, with three *premieres*; the dresses are resplendent; the novelties are real novelties, and the specialties are selected with great care. Unless we are much mistaken, The Devil's Auction bids fair to rival *The Black Crook*, if it has time allowance. Should the spectacle "catch on," it would be a shame to choke it off in New York with but two weeks.

The Musical Mirror.

Mr. Pratt's "Lyrical Drama," as it is called on the bills, will be offered for public approval or condemnation on Monday next. We have, in anticipation of that event, and for lack of employment in this, musically barren time of year, most carefully perused the published vocal and pianoforte score, in which we boldly assert that there are more clerical errors in any one page than in the whole of any other work we have ever seen. Sharps for naturals, and naturals for sharps, are among the least wicked of the typographical crimes with which the book abounds. Why did not Mr. Pratt get some competent person to correct the proofs? It would have been much to his benefit to have done so. In ordinary composition, worked out on the usual lines of thought, an error or two matters but little, as the reader can very easily see what is the matter and correct it; but in such very peculiar modulation as Mr. Pratt reveals in, sliding among the keys like an eel, it is a hard task for the most expert in musical tergiversation to tell whether the queer note is a slip of the graver or only one of the composer's original ideas; therefore, the proof should have been carefully corrected. It is hardly fair to prejudice anything, above all a dramatic work; and we reserve our criticism upon the stage effect of *Zenobia* till we hear it performed; but the composition, as a musical work merely, is patent to all who can read music, and therefore it is quite just to express an opinion after having honestly examined the score—just as it is perfectly fair to criticize the literary merits of a play without having seen it acted. Everybody knows that effect on the stage is one of those mysterious things that, as Lord Dundreary says, "nobody can find out." A work may be charming in the closet and dull upon the stage, or inversely—dull to read and effective when acted. Therefore, we hold it quite on the cards that *Zenobia* may take the public by storm. Nevertheless, if the music of *Zenobia* be good music, then must the music left to us by Mozart, Gluck, Weber, Handel, be all bad music. To begin, there is no original theme in the whole opera. *Tristano*, *Rienzi*, *Aida*, and—half—have lent

bits of their contriving to make up the mosaic that Mr. Pratt calls concerted music. The only bit of real tone that is to be discovered "in the vast profusion" is the Egyptian lullaby "Lan-tan," which is very quaint and of characteristic culture, but which, unhappily, ourselves have heard sung in India, more years ago than we care to count. It is what the Hindoos call a "Chandi," pronounced "Gandhi," and is of the same species as the celebrated "Tam-ba-tam-ba-tam," or the dance introduced in the *Pascon* made which Mr. Salmi Morse mendaciously claimed to have brought from Syrian convicts, but which is known familiarly by every Natch Wallah from Calcutta to Kooch. Comparatively few people in New York have lived in Hindostan, and even if there could be found Americans who had broiled in India, the utter indifference to anything save business and politics that is the proud prerogative of our commercial citizens would prevent them from paying sufficient attention to the native music of India to be able to recognize it when translated by Mr. Pratt; but we venture to assert that were *Zenobia* performed in London or Liverpool there would be found hundreds of "old Indians" to start up and claim it as an ancient acquaintance—as familiar in Calcutta, Bombay or Madras as is "Home, Sweet Home" in New York, Boston or Philadelphia. And we take this opportunity to offer for public competition among "original" American composers a choice selection of Hindoo, Persian, Chinese, Australian (aboriginal), Maori, Fiji and other melodies, collected by ourselves during our weary wandering to and fro seeking whom we might devour, at the very moderate price of one dollar per gazelle—plain; two-fifty, colored.

A judicious use of these "airs from Heaven, or blasts from Hell," according to location, will give great character and local color to original American composition, and aid materially the musical future of our country, a future that no sane man can doubt must be glorious when already we can point to such composers as Root, whose sublime oratorio of *Esther* is "ekalied by few and excelled by none"; Rice, whose light operas, such as *Pop* and *Evangeline*, place the school of American Opera Comique on such a different level from the efforts of Offenbach, Lecocq or Sullivan, Steve Foster, whose wonderful contrapuntal skill is made so evident in his great *passeo concertato*, "Come Where My Love Lies Dreaming"; or, though last but not least, the great Wagnerian and musician of the future, Pratt, whose work, pronounced by the "best authority" that of the author and composer, to be the only really serious work ever done in America, and the Brindisi, in which is stated by the same incontrovertible authority, to be "the only real drinking chorus ever written," will dawn, or rather burst upon us at the Twenty-third Street Theatre—late the shrine of another great American work, the sacred epic of the *Pascon*, which, likewise on the authority of its author, Mr. Salmi Morse, is stated to be the only really serious and grand work ever done in America. We wish, however, better success in attracting the public to the great Pratt than befell the great Morse—and so wish him good speed till Monday.

The Composer of Estrella.

Luscombe Searle, an English composer, is here, and is quite enthusiastic over his comic opera *Estrella*, which had a successful run at the Folies Dramatiques and is praised by forty critics on the London papers. He said to a *Mirror* reporter Monday:

"I anticipate negotiating with Mr. Rice for the production of *Estrella* at Boston, but am in no hurry to dispose of it. It must be done by an efficient company, as I don't wish it killed by inferior representation. Providing I cannot get the right terms and satisfaction from managers here, and do not succeed in securing a good company for its production under my own care, I will take back to England the three hundred costumes I've imported and refit the company there for a tour of the English provinces. *Estrella* is on the style of *Olivette*, *Mascotte*, *Grand Duchesse* and *Le Petit Duke*.

"Many of the English comic operas of today are imitations of Gilbert and Sullivan, but those gentlemen have that particular field entirely to themselves, and it is impossible for any to rival them.

"The cast that presented it at the London house Manager McCaull wished to transport to this country, but it found impossible. It included W. S. Rising, an Ohio boy from Lancaster and a fine singer. Mr. Rising has been engaged by John McCaull and will come to America this season. It is also reported that Mr. McCaull has secured Fred Leslie. Now, Mr. Leslie told me, previous to sailing, that it was his desire to enter the legitimate field and that he might do so at the close of his engagement; that nothing could induce him to come to America and his greatest ambition is to play Romeo and like characters; so I don't think Mr. McCaull will get him."

"It is understood he has gone in search of another prima donna?"

"He won't find one. Their scarcity is one of the strangest and most remarkable things imaginable."

"Then you think he will not succeed in bringing over Miss St. John?"

"I think he will. She is anxious to come and will do so for a liberal salary. She would create a furore here with her innocent wickedness. She says and does the boldest things on

the stage and yet in such a perfectly innocent manner that one cannot take offense."

"What do you think of Miss Russell's London venture?"

"A very flattering success, and should St. John leave, I am sure Miss Russell would be the leading attraction inside of six months."

"How long will you remain in America?"

"I'll be here a month or two, and if *Estrella* is nicely disposed of, and proves a success, I will return to England to produce a new opera. I am now writing and under contract to have ready on a certain date. Then I may return during the season."

The Plays of the Season.

"I am perfectly willing to tell you all I know and a due portion of what I think of the plays promised us for next season," said Mr. Cazauran to a representative of *The Mirror*.

"Do you consider them good ones?"

"That depends upon what you call good," replied Mr. Cazauran. "If you call a play good that possesses qualities which please the masses and fill the treasuries of managers, I certainly do think that several of the plays to be produced this Fall are unusually good."

"What plays are to be produced?"

"Storm-Beaten, at the Union Square Theatre; *The Pave de Paris*, to be produced either at the Standard or the Fifth Avenue; *Impulse*, to be produced at Wallack's; *Excelsior*, to be produced at Niblo's; the *Vera* of Oscar Wilde, to be done next week; the *Ace of Clubs*, held in reserve by Mr. Wallack; *The Blue and the Gray*, held in reserve by Messrs. Shook and Collier; *Simms' Soldier's Wife*, held in reserve by Brooks and Dickson; my own play, *A Strange Story*, held in reserve by John Stetson; *Justice*, a new play by Parodi, purchased by Brooks and Dickson for Effie Ellsler; *Sardou's Fedora*, to be produced at the Fourteenth Street Theatre by Fanny Davenport. I really do not recollect a theatrical season in New York that seemed so puzzled by the *embarras de richesses* as the coming one seems to be."

"Which of these plays seems to you the best?"

"I must decline to answer that question unless you define to me the qualities that make up a good play."

"I mean, which do you think the more likely to succeed?"

"I think the race for national popularity will be between Shook and Collier's *Storm-Beaten* and Brooks and Dickson's *Pave de Paris*."

"You are familiar with both plays?"

"Perfectly."

"Which do you prefer?"

"No preference is possible—no comparison is admissible. *Storm-Beaten* is as English as one of Wallack's newly-imported actors. It is a story with a strong purpose, powerfully told, with several effective scenes, and several characters powerfully drawn. In very many respects it is above the usual run of melodramas. It affords the scenic artist ample opportunities, and is as clean as a new-fallen flake of snow. Mounted as plays are mounted at the Union Square Theatre, and played by its splendid company, it stands a strong chance to win the race against its rival, the *Pave de Paris*. The latter is an extraordinary dramatic reflex of the life of Paris—full of comedy and replete with character. The chief merit of the play lies in its construction—in the way all the characters, twenty odd, are woven into the plot. It will require most careful casting and an unusual degree of mechanical precision in the *mise-en-scene*. Steam and electricity are both pressed into its service, and it will at times occupy not less than one hundred and fifty people in its representation."

"But how about the *Ace of Clubs*?"

"Did you ever read a story of Gaboriau's writing?"

"Certainly."

"Well, the interest in the *Ace of Clubs* is similar to that evoked by one of those stories."

"You made an adaptation of it for Mr. Wallack, did you not?"

"Scarcely," said Mr. Cazauran. "Scarcely. I made a hurried translation, which will need re-writing, of course, before it can be used in such a theatre as Wallack's. It is always with the greatest reluctance that Mr. Wallack produces a play of that class, and I have known him to lose money with a purely literary play rather than make it out of plays more generally attractive to the masses. I've known A. M. Palmer do the same thing. I admire them for it, but account it bad management. In the theatre, as at the hustings, the majority alone can and ought to decide. Whatever the theatre may have been, it is now a place of amusement merely. The cheapness of the best books of the past and present bringing them within the reach of the poorest, supplies that culture for the masses they once could, or at all events did, obtain only in the theatre."

"You have read the play purchased for Miss Ellsler by Messrs. Brooks and Dixon?"

"La Justice? Yes."

"What do you think of it?"

"It is simple, grandiose, lofty in sentiment, and every way a noble work—a work that would do credit to any author."

"Do you, like Mr. Ellsler, think the part too tragic for Miss Ellsler?"

"I never saw Miss Ellsler on the stage, so on that point can have no opinion."

"What do you know about *Excelsior*?"

"I know nothing beyond what I have heard and read of it, and the preparations I have seen going on for its production. I believe, however, that it will be the finest thing in a spectacular way that New York has ever seen, not excepting the first production of *The Black Crook*."

"What about your own play, *A Strange Story*?"

"As Dr. Pangloss quotes: 'On their own merits modest men are dumb,' and modestly has been my rock through life. But, in confidence, let me tell you it is a fine play, sir; very fine; and if the public share my opinion of it, it is sure of a monumental success."

"What do you think of Wallack's play of *Impulse*?"

"I think Oscar Wilde and Edgar Faure will like it very much."

"You do not know where the *Pave de Paris* is to be produced?"

"Mr. Wallack could have had it had not his opening been already signed away to the owners of *Impulse*. Stetson is negotiating for it with Brooks and Dixon. They are wrangling about terms, and you know how Stetson is, or says he is—that when he speaks he speaks firm—and a—firm, too. Now, Joseph Brooks also has a will of his own, and so they are losing time that were much better spent by both in getting up the play."

"You remain at the Union Square Theatre next season, I suppose, Mr. Cazauran?"

"I have heard nothing to the contrary, as yet. The new management and I get along smoothly enough."

"Do you see Mr. Palmer often?"

"No. He is living in Connecticut, cultivating cabbages—a sort of theatrical Marquis of Halifax, with a hoe in one hand and a volume of Goldsmith in the other."

"What do you think of the prospects for next season?"

"The city is populous; the attractions good. I see no reason why it should not prove a successful one."

"Do you not think there will be too many theatres?"

"Thirty-nine in a population of two millions, with a very flood of rich transient visitors. Not a bit of it. *L'appetit vient en mangant*. The more they go, the more they'll want to go. Theatre-going is like love-making—the more you do of it the more you want to do."

"Do you know anything about opera?"

"A very little to my very great cost."

"What do you think of the coming operatic season?"

"The noble impressarii will come out all right—the bank account of their backers will be diminished, a great many people will make a living out of it. Abbey and Mapleson will sup together at the end of it, drink '47 Lafitte, and the stockholders are rich enough to not feel their losses."

"Then you think there will be losses?"

"Of course. New York never could continuously support one opera; neither could Paris without subsidizing it. How, in the name of common sense, do you suppose New York can support two, and two bad ones at that?"

"Bad ones?"

"Certainly. Ask your musical critic; he will tell you that the lyric drama is as much one of the lost arts as glass-staining."

"Well, Mr. Cazauran, I cannot offer you '47 Lafitte, but if a glass of Roederer—"

"Thanks, but I never drink—never. It is bad for the complexion. But call again if I can be of any use?"

Quick Work.

While in Portland, Me., recently, Edward C. Swett, manager of M. B. Curtis, received a letter from a man named Bacon, of Boston, claiming to have heard that the play of Sam'l of Posen would shortly be put on the road, and that for a consideration he would stop the production. This communication looked somewhat fishy to Mr. Swett, and as the information conveyed was indefinite and the proposition of the writer hardly business-like, he paid no attention to the matter.

Last Thursday Mr. Swett received a dispatch from George Edgar's agent in Chicago, stating that a party named Lester Franklin was appearing as Sam'l Plaidstick in Curtis' play at the Halsted Street Opera House. To insure prompt action Mr. Swett telegraphed to Manager Hooley, empowering him to proceed against the pirate at once. A temporary injunction was obtained, and the performance of Sam'l of Posen ceased on Friday night. Yesterday Swett received a dispatch from Hooley, containing the intelligence that Franklin and manager had been perpetually enjoined, and the plaintiff had not been required to furnish bonds. This quick termination of Franklin's little snap reflects credit on all concerned in bringing it about. Only a few representations of the piece had been given before the injunction was got out.

Chicago is a wicked place and deserves the tough notoriety it has obtained. The abuse the profession receives from some of its vent newspaper writers; the rankness of the dramatic efforts which it occasionally sends down this way, and the boldness and badness of its nest of play-thieves causes us to have considerable respect for the unflattering opinion actors and managers frequently express respecting all things pertaining to the modern Babylon and Gomorrah.

The Giddy Gusher



ON THE DROP-CURTAIN.

The Gusher's artistic education has received the finishing touches from the canvas provided by liberal managers, and to the hydrocephalic-headed Shakespeare George Wyatt hung out on his little box curtain, to the last ambitious effort of Murtha at the Windsor, the desire to express her indebtedness.

Wyatt was the first theatrical manager that introduced the painted drop to my notice. My earliest impressions were derived from a much-eaten red baize; but there came an event in dramatic circles, a scenic artist from New York, around in that country town with an array of paint pots that betokened an approaching set-to with the fine arts.

Wyatt advertised the advent of that curtain for weeks, and on one exciting Saturday night when Chunky Monroe played the Stranger, and John Flood Paddy Miles' Boy, and Mrs. Wyatt topped off with Ireland As It Is, then was exhibited to our startled vision "the great triumph of a Mr. Morgan" (not Matt), who continued acting with art, and was Mr. Oakley on the programme and Mr. Morgan on the drop. The vivid purples and scarlets of heaps of unnatural material trimmed with brass nails and bullion fringe as solid as the eternal hills around the City of Rome that formed the background of this stupendous work filled in the sides; magnificent plumes, looking like Babbitt's soap boxes, were chucked in indiscriminately, and in the foreground loomed up the Arc de Triomphe from the suburbs of Paris. Leaning gracefully on this, with his off-leg drawn up with the spring halt, and evidently suffering from hydrocephalus, was the immortal bard—poor Willie. It was a good likeness, and would be treasured by the Howard family, was it in existence now, on account of its resemblance to Joe. A pasteboard collar encircled his poetic neck, and he held in his hand a roll of manuscript—presumably King Lear—which he was even then touching up for George Edgar.

Oh, many a time and oft, when waiting for that curtain to sweep away and reveal the solid wooden picture, from which the Duke Borgia poured Paris-green into cardboard goblets for a lady-legged Genaro, I have studied that work of art till my young head ached; but it was my first drop, and I speak of it with deep feeling.

I went on at the age of twelve to visit relations in Boston and was taken to see Valentine and Orson at the Museum. The man who played Orson had been rescued from the workhouse (where he'd been sent for taking a drop too much), and this poor fellow Bascomb, who is a workhouse now, was a handsome favorite in the cast. They had painted one curtain over another at this theatre. The first one had been a mythological subject and the second represented the Vale of Avoca, or Stranford-on-Avon, or Mrs. Florence's "Lake of Chromo." Any way, the paint was gone when it was rolled up, and when it was let down the first night there was a suspicious creaking, and part of the firmament adhered to the solid ground, and through the clouds stuck the bare leg of Venus and the most respectable locality on the person of a fat little Cupid that had formed the attractive features of the old tableau.

I was young and green, but historically correct, and couldn't reconcile the appearance of these fragments in the clouds with any early bits of astronomy I had imbibed in the wilds of Connecticut. But it had its effect. I never hear of high art as exhibited in Boston but I think of the bare leg of Venus that will stick through their most pretentious and cheap productions.

That was a gay old drop they had down at Niblo's for years, representing the Nine Muses (I believe) grouped upon a globe. They all had faces as antique as Mrs. Hamilton Fish and the widow of A. T. Stewart. They were the most aggressively ugly party a scene painter ever saw in a nightmare. I remember one old girl hanging on at the left side looked like Rachel Cantor, and during the run of the Black Crook this particular dame, who had the audacity to sit there night after night with nothing on but a pair of corsets and a wreath in her left claw, awakened the indignation of some tarry topknot in the family circle. He withdrew from his distended cheeks a quid of tobacco the size of a hen's egg,

and fired it plumb against the nose of the offending nymph. It looked funny enough, roasting on the poor old girl's nose; but when the curtain went up and came down and the lady appeared with her face in an eclipse the audience roared.

I remember one pleasant night at the Grand Opera House, when "Nell" Pike hung the drop representing the landing of Columbus—what a jolly time we had, and how we all went off to a nice supper at the Maison Dorée and Dan Bryant and I made Colonel Sam presentations of plate—not in the usual ostentatious manner, but as a token of an appreciation for what he had done for us. We unobtrusively filled his pockets with plated spoons belonging to Martinez. The silver moon shed its radiance on Union Square (the substitute we at that time used for the electric lights now so popular) when we emerged from the Maison Dorée.

"Colonel Nell," said I, "our humble offerings are made modestly, but none the less are they the outcome of a public spirit worthy of appreciation and some show of gratitude."

"What gifts?" said he.

"Our presentation of plate," responded I.

"When? where? how?" asked the amazed hanger of drop-curtains.

"In your hind coat-pocket," said Dan. And a greater statue of stormy amazement never stood on its pedestal in that Square than Sam Pike.

I never saw a man so badly scared, and when he was notified next day that two silver cake baskets might be found in the heavy brocade curtains of the windows of the room in which we had supped, that he could take away from the Maison Dorée at his leisure, his misery was so complete that he flew for his whiskey distilleries in Cincinnati, and forsook the Opera House and Columbus for a month and more.

The Gerome picture of the Hippodrome at Union Square always worried me. I always felt uneasy for the musical head of Tissington. Those rampaging nags seemed always about to burst forth and plant their hoofs on the first fidler. I like the curtain at Niblo's best of all in the city. In its misty greens the eye finds rest. There are lovely asinthe hues that might be introduced in ophthalmic hospitals with good effect. It reminds me of a transformation scene that used to close a panorama of Pilgrim's Progress. The final scene was the "Pearly gates ajar," but before we reached the gates, giant ferns, interlacing and overlapping in every shade of delicious green, worked on and off, now deepening into midnight shade, now brightening into the color that lies on the under side of the springtime apple-leaf, 'till finally the pearly gates shone through. As pretty a device as ever gladdened the heart of a Christian or the eyes of a sinner.

The small bit of an inky page who poses on Abbey's white satin drop at the Opera House is a tiresome little imp. If only he would clap his feathered hat on his topknot and disappear between the drapery, what a blessing it would seem!

Now, the last drop in this bucket is the one hung by Murtha and Stevens down at the Windsor. I might forgive them a Cardinal that looks as if he were fried in fat like a Jersey doughnut; I might condone that stump-tailed Henry VIII.; but the enormity of those heroic figures at the side can never be got over. The Gorgon O. P. has evidently encountered Sullivan and been knocked out. The manner in which she clutches a sort of combination-tragedy-and-comedy-dagger is heart-breaking and anatomy-defying. The house is really bright and handsome, freshly carpeted and newly curtained; out I strike at that curtain. If Murtha will let me, I'll come down and run in life-like portraits of the two luckiest people in New York—"The Unknown" Stevens and the well-known GIDDY GUSHER.

Rhea's Manager.

"To prove that there are ladies in the profession who are worthy to be taken up and are appreciated by the leaders of society," said A. B. Chase, Rhea's manager, to a Mirror reporter, "just see Miss Rhea's flattering success at the Newport charity performance. The affair was in the hands of Lord and Lady Mandeville, Mesdames Belmont, Astor, and others of equal prominence. At the performance of Valerie, given in French, Miss Rhea appeared in conjunction with Miss Tillinghast, Mr. Arthur Beckwith and Professor Lepolds, all of your city, and Lieut. W. McCarty-Little, of the United States Navy. Most of the officers of the French corvette Rinaldo d'Genouilly were present in uniform. The stage furnishings were elegant, nearly all being lent for the occasion by owners of cottages, and some of the properties, so-called for the time, were very costly. Miss Rhea was very well received and complimented with flowers."

"When we are on our tour it will be the same reception here and there by the best people. When we get to New Orleans a reception will be given by General Beauregard, and at Charleston another is promised by Wade Hampton, while yet another is to be tendered by a prominent Senator's wife and society ladies when we reach Washington."

Business Manager Ed. Stone, who was present, said rehearsals were called for the 15th

at the Windsor. "I filled my time as we went along last season, which is the pleasantest way, is it does away with agencies and the bother of hunting up managers on the square. Miss Rhea's own car will be used on the trip through the South, as the hotel accommodations are unsatisfactory. The last member of the company, George Woodward, was engaged this week."

Professional Doings.

—C. W. Coudock has returned to the city. A new curtain is to be hung at the Standard Theatre.

—The Broadway entrance to the Casino will be finished this week.

—Her Attraction follows Light o' London at the Grand Opera House the week of the 27th.

—W. C. Croft, a San Francisco comedian, has been secured for Edwards' Folly company.

—Patti Ross leaves for Elgin, Ill., to-day, to join Gardner's Karl, which opens there on Monday.

—Ida Griffin, of Sanger's Bunch of Keys, is spending a week with her mother at home in Philadelphia.

—Reuben Withers has been engaged by Manager Sanger as musical director of his Bunch of Keys.

—J. H. Haverly went to Hartford last week to make the acquaintance of the Madagascarc Princess.

—Sanger's Bunch of Keys company leave for Columbus 27th, to rehearse one week, opening there Sept. 3.

—Vera's costumes in Lord and Taylor's display-window have attracted considerable attention the past week.

—Edwin F. Mayo and George E. Poulett, with F. J. Titus, musical director, complete the Jennie Yeamans combination.

—Rehearsals of Carrots and Lights o' London take place at the Grand Opera House this week, to be followed next by the Florences.

—E. E. Stubbs, an old Arkansas traveller and an excellent rifle-shot, expects to give Buffalo Bill a sample of his prowess shortly.

—Hyde and Behman's, corner of Broadway and Thirty-fifth street, is assuming extensive proportions, and it is claimed will be ready to open Oct. 1.

—Frankie Jones, the juvenile prodigy who has appeared in a number of variety theatres, has been engaged by Maxwell and Vincent's Black Dwarf combination.

—At the Windsor next week Jesse James follows closely upon the track of The White Slave, while it is expected Carrots will grow in popular favor the week after.

—De Wolf Hopper is to play Pittacus Green with the Madison Square Hazel Kirke. The Hazel has not yet been selected, but the management claim to have several ladies available.

—Frank Comstock, manager of Comstock's Opera House at Columbus, appeared suddenly at the Square Monday, and after attending to some special business, left for home Tuesday evening.

—J. G. Grahame, who came over to support Mrs. Langtry, but had a quarrel and went back to England, has been engaged by the Madison Square Directory to play Lord Travers with Hazel Kirke.

—Otis O. Hall, originator of the Cincinnati Dramatic Festival, and Secretary of the Association, sailed Saturday for Liverpool, going thence to Paris, remaining in the latter city until October.

—Improvements are going on rapidly at the Standard. The entire ceiling has been richly painted and frescoed in various designs. The balcony front, walls and boxes are glittering in gilt, bronze, red and old gold.

—President Arthur's private secretary, sister and daughter Nellie had a casino box one evening last week. Edward Aronson did the gallant for the party, and made a decided impression on Nellie, "Chet's" daughter.

—Manager Edward Aronson has returned from a ten days' trip to Niagara, Buffalo, Toronto, Newport, Boston and Saratoga. At the Boston Museum Manager Field tendered him a box from which he enjoyed the fine cast of the Chimes.

—O'Brien's Circus suffered a serious accident while en route from Paris to Richmond, Ky., on the 11th, by rail, consequent upon a collision of the Kentucky Central Railroad. The loss sustained, exclusive of a date necessarily cancelled at Richmond, will aggregate \$3,000.

—Manager McCull returns in September, and is said to have secured Fred Leslie for the Bigger Student, to open Oct. 1. Several ladies are to be engaged, and two companies will probably be formed, one to remain at the Casino, the other going on the road. Miss Cottrill may return and head the road company.

—At the Cosmopolitan rehearsals began Tuesday with the Tourists in a Pullman Palace Car on the main track, and by Rhea's company Wednesday, both for two weeks. Then Bertha Welby and McAdow and Lee's Bunch of Keys follow. The Equine Paradox are booked for three months beginning Oct. 1, although Manager Hickey may secure an attraction for September.

—At Daly's Theatre an entire new set of dressing-rooms have been built on the lower floor, with running water, steam-pipes and a good system of ventilation attached. Paint and wallpaper have been lavished in various parts of the house. Rehearsals of Heart and Hand are being held there this week, and Manager Duff announces a short operatic season beginning Monday. Daly's company will appear next month.

—H. A. D'Arcy has just completed the company that is to support Bertha Welby. Following is the list: Floride Abell, Lena Browne, Etta Mizer, Anne Russell, Minnie Corke, John Haseirigg, Willard L. Brigham, Robert P. Gale, Walter Pleugh, William A. Gillilan and James Aldrige. David Hanchette, stage manager; Frank Gibson, business manager; Wallace E. Keffer, agent.

Kate Claxton and company intend giving a revival of the Sea of Ice, beginning Sept. 10, at the Walnut Street Theatre, Philadelphia. The last run of this piece in New York was at Laura Keane's Theatre, in 1857. Ballet, scenery and everything necessary to the perfect production of the piece will be carried with the company. The Sea of Ice will be alternated with The Two Orphans.

—The Londoner is closed, but will open August 27 with the Two Johns combination.

—Carré Turner is coming at Oreg. I. I. She will shortly return to the Rajah car.

—Harry Colson will not take out Kenneth this season, being disappointed in a hater.

—Max Zoller has been engaged by Cyril Seale to act as business agent for Rose Eyings.

—It will be news to many that Robert Gray and Helen Dwyer were married at Rochester last week.

—Camille Kenzie has been engaged for June, the leading part in Only a Farmer's Daughter.

—Dan Frohman has been up in the White Mountains the past week. He will return to the city to-day.

—The Hyer's Musical Colored Comedy company, etc., open their season at Dixon, Ill., on Sept. 4.

—Lee Howard and wife (May Bartlett) have returned from the Canadilla. They are engaged with Romney Rye No. 1.

—Linda Le Baron, last season with The Professor company, is disengaged. Miss Le Baron is pretty and talented.

—J. V. Farrar will represent Horner's Heats of Oak in advance this season. He was formerly treasurer of the company.

—Bartholomew's Equine Paradox will be the attraction at the Cosmopolitan Theatre during the month of October.

—Florence Gould, the co-author with Mariande Clarke in the drama of A Friend, has not yet signed for next season.

—Rehearsals of The Princess Chuck began in Philadelphia Tuesday. Mr. Conley and the author, E. J. Swartz, are directing them.

—Allan Hamilton informs us that he has been engaged by Manager Mitchell to direct the stage of the People's Theatre, St. Louis.

—Joseph Arthur writes that he will sail with his wife, Charlotte Arthur, for this city on the Chester, due here the latter part of this week.

—Leslie Miller, who was with Bertha Welby last season, has been engaged for the stock company of the Boston Bijou for this season.

—James Lathrop, of the Opera House at London, Ontario, has been in town for over a week finishing his bookings. He left for home yesterday.

—Captain James E. Comstock, for two seasons' business manager of Bartholomew's Equine Paradox, died at his home, Oswego, last week of cancer.

—Josephine Reilly, Manager Miles' new legitimate star, will appear in The Hunchback, Romeo and Juliet, Twelfth Night, As You Like It and The Lady of Lyons.

—John H. Ruddy, assistant treasurer at the Fifth Avenue, has reached the city, and is ready for the new season. No trade dollars will be handled by Mr. Ruddy.

—The Silent Man is the name of a play that Frank Evans has just purchased from Joaquin Miller. It will probably be tried on Saturday night, with Paterson, N. J., as the canine.

—Joseph Brooks has found his new offices at the Standard a great improvement over the old place in Twenty-third street. The arrangements for the transaction of business are convenient.

—Messrs. Verplanck and Devereaux have sold a new play to Minnie Maddern, which she is now rehearsing and in which she will star this season. The price paid for the piece was \$3,000 down.

—W. H. McConnell, manager of Haverly's Brooklyn Theatre, has returned from his fishing trip in Minnesota and is busy arranging matters for his opening, August 27, with The Silver King.

—Only a Farmer's Daughter is to be produced in London next May. The cast will be made up in England with the single exception of the Justine and the child actress now playing in the piece.

—Extensive improvements are being made in the lobby of the Union Square. There is a noticeable activity manifested in all our places of amusement this Summer in the matter of overhauling and freshening up.

—Charles H. Keeslin has arrived in town, bronzed and invigorated for the season's work. He has been farming in Wisconsin. Mr. Keeslin will pilot the Central Lights o' London, opening in Poughkeepsie Sept. 3.

—Horne's Hearts of Oak will open its sixth season on Monday, August 27, at Lowell, Mass. The old members of the company have been retained excepting J. F. Horne, who will act as treasurer and business manager.

—C. R. Gardiner is studying models of steam yachts with a view to having one built and ready for use next Spring. The rear-front of his country-seat in Stamford is admirably adapted for boating purposes.

—A monthly magazine called Shakespeareans will be commenced by the Leonard Scott Publishing Company in November. As the name implies, the periodical will be devoted to current literature relating to Shakespeare and his works.

—Treasurer Donnelly has one less Italian to pay off now. Giovanni Marcelli, of Baxter street, was so injured at the Bijou excavation Tuesday afternoon by a brick falling on his head that he had to hand in his coupon and be conveyed to his home in an ambulance.

—The Summer Boarders company will include Elliott Barnes, Charles Frew, Frank Bush, Charles H. Stanley, Charles Turner, Fred Miller, Madeline Zola, Lizzie Conway, Alice Gleason and Grace Wilson. W. A. Edmunds, business manager; Fred Miller, musical director.

—Frank Mayo's company is now completed and is as follows: Ferd. Hight, A. J. Jackson, L. M. Carpenter, F. O. Savage, T. H. Conly, Charles Clapp, A. J. Kingsbury, Master Manny Wilson, Charlotte Behrens, Miss M. Gaunt, and Nellie Sanford. Frank D. Hall in advance.

—Wyman and wife—Lulu Wilson—have cancelled their foreign engagements and will appear in this country in their new play called Yalie, by "M. Quad," of the Detroit Free Press. Harry Hine has signed his experience can suggest will be done to make the venture successful.

—Harrison's Banker's Daughter company will include Charles L. Farwell, George J. Maddy, J. F. Crossen, James J. Tighe, W. F. Lane, F. J. James, Barton Williams, F. L. Lyons, L. Francis, L. F. Williams, Belle Everett, Marion A. Earl, Bessie Keane, Kate Elizabeth, Lulu Keane, G. W. Harrison, business manager; George Stanhope, agent.

—T. B. Wade and Harry Gorman have gone to Saratoga, to arrange the production of the Clapham Circle company opening there.

—W. C. Croft has been engaged by Dr. O'Connell, in Boston, the place to be taken out by the Edwards' Folly company. He will also manage the stage.

—Manager's Theatre (operating) recently opened their season at the Casino Theatre, Boston, on Monday night. They have a large audience to be in the city.

—Sam Lathrop and Albert Lathrop, the latest addition to the Boston Bijou, have been engaged. Albert Lathrop will play the part of O'Clock, Sept. 4, on the Windsor stage. Manager McDougall says the matter will be left to the President of the Boston Bijou, and not to either of them.

—W. J. Farnham's company will include L. L. Gleason, J. H. Brown, Charles Turner, A. J. Spenser, Charles H. Stanley, Miss Corke, Robert Brown, James Frew and George Belmont. James H. Brown will be the new manager and Charles J. Wilson, to act as his own words. "John, everyday agent."

—The Lillian Spencer company will open at Saratoga on the 27th. Manager Chapman has engaged the following people to play his star: William Dwyer, Charles Turner, Irving, stage manager; J. A. Williams, agent; William J. J. Moore, Florence Patten, and Michael, Edith Hopper and Kate H. Hopper.

—The Hudson's company will open at Saratoga on August 27. The Casino Theatre, however, is the New Haven Open House, August 27; the Lillian May Union company is at the same place on August 28, and Frank Horne's company of the Walnut Street Theatre, Philadelphia, on August 29.

—C. H. McConnell is in California on a pleasure trip with a party of friends, among whom is Daniel Shulley, manager of the Chicago Academy of Music. During Mr. McConnell's sojourn on the Pacific slope he is to get some drawings for Zani, the show place being got ready by H. E. Hoyt, for the season of 1894-95, and for which Mr. McConnell is to furnish the pricing.

—Maudie Bartlett (Mrs. Bartlett) has sailed for Europe on Tuesday next, having been engaged for the opening of the Alhambra Theatre, London. Maudie's company, which includes Maudie Bartlett in The Belle, is yet to be signed for next season, but will probably join one of Daly's companies in the city. The Sadie and 7-10-4, as stage manager, and for character parts.

—The list of Lytton Beecher's company has been improperly and unofficially published. The correct list is as follows: Ed. Martin, W. H. Wells, W. A. Chapman, Ed. Gorman, Arthur Glib, E. C. Scher, James Carroll, Bessie Hunter, Maudie Bartlett and George E. Drury. These people will be introduced by four English professionals. The last performance will be given in Albany, Sept. 12, where the party go through the West and South. They open in New York Monday.

—The Equine Paradox open at the Casino on Newport August 27 for two weeks. Lytton Beecher, three weeks commencing Sept. 3, and Cosmopolitan, this city, commencing Oct. 1. During the Summer season Lytton Beecher has rearranged the programme, introducing numerous new and original features. All the properties and costumes will be new, and a comprehensive given the entertainment to make it more interesting and attractive than ever. It has been a great financial success, and enjoys the variable distinction of being without a competitor.

—The Deadwood catch of the Wild West show, is quite a curiosity. Its frequent appearance indicates the war and war of years. For over two months after the capture of its occurrence is by just off the coast between Deadwood and Cheyenne and brought by the Buffalo Bill party and taken in New York. The scraps on the river show plainly the skulls of the Indian Indians, where they died and came across to get at the baggage in the boat. The charred and half-burnt fragments and bones of the coach are not relics of the Indian's handiwork, but were referred to that condition by the red fire at one of the evening exhibitions.

—Bartholomew's company for which is now complete, and includes Adeline Lawrence, M. C. Daly, Charles Albert, Charles B. White, C. B. Hartman, Clarence Morrison, Hardy Vernon, E. J. McCullough, George P. Duane, J. L. Lawrence, Harry Raymond, Adeline Lawrence, Emma Valera, William McLaughlin, Rebecca Alexander, Alice Coleman and Mrs. Lawrence. Manager, Thomas B. McDougall; acting manager, Charles G. Pomeroy; business manager, Charles E. Pomeroy; properties, E. J. McCullough; stage manager, Harry Raymond; musical director, Charles Pomeroy. Rehearsals begin at the Windsor Sept. 4.

—The Thalia Theatre is undergoing a Summer season of house-clearing. The gallery benches have been torn out. The balcony seats are retained to the demand of the gods, while those from the prompt occupy a more elevated position in the balcony. Cautious chairs will grace the lower floor. Two carpeting will be laid and a re-tilled ceiling, in conjunction with a new curtain, will add very much to the attractiveness of the house. A benefit performance, it is rumored, will open the house Sept. 14; but the regular season does not open until about Oct. 1. The opening attraction is not yet decided upon, and cannot be named until the return of Manager Ambing, who is expected on or about the 15th.

—Telegraphic advice from San Francisco announces the opening of Callender's Calender Minstrel at the Baldwin Theatre to an immense audience, five hundred people having been turned away. When Gutzmer and Charles Frohman first announced their intention of sending their entire company with the Hyer Sisters to the Pacific Coast, this Summer, there were many who predicted a failure for various reasons, one being that the town had been literally afflicted with minstrel performances for the past season. It seems, however, that the distinctive festive features of the Callender company have revived the popular interest in minstrelsy, and turned the tide of amusement-goers to the doors of the Baldwin Theatre, where the black half-breed appeared Monday evening, as foretold, despite the fact that the highest prices were demanded and the Union Square opened their season at the California Theatre the same night. The musical portion of the programme seems to have made a special sensation, and a free concert with regularly announced attractions is given each evening prior to the regular performance.

PROVINCIAL.



BOSTON.

Boston Museum: Chimes of Normandy proved the most successful of all the operas presented during the summer season, being one of the best productions of this opera ever presented here. The principal attraction was John Hennessey as Garsin, in which he made a pronounced hit. His acting as the singer was powerful and convincing throughout, original in conception and holding the close attention of the audience. William Chisholm, who appeared as the Marquis, for the first time, can be credited with a very fine performance, his singing of the numbers allotted to him being hearty and marked applause. Walter Hampshire appeared to much advantage as Garsin's friend, his singing in the first act being particularly pleasant. Mr. Wilson brought the character of the Marquis into great prominence, but yet indulged it to a greater extent than necessary. Marie James added one more to her list of triumphs since her appearance at the Museum, acting the part of Garsin's sister in a sprightly and vivacious manner, which at once won the admiration of the audience, her vocal efforts at the same time giving rare pleasure. Helen Dington renewed her former success as Germaine, and while some fault perhaps can be found with her acting, the artistic use of her voice more than makes amends for other shortcomings. Large and delighted audiences were present during the week and favorable comments were heard from all in regard to the stage setting, costumes, etc. The Chimes of Normandy closed a very successful opera season. This week Haverly's United and Consolidated Minstrels, which include many well-known names, appear, each performance terminating with the Princess of Madagascar.

Oakland Garden: The Corinne Merrimakers appeared during the past week, presenting Bijou and the Magic Slipper, attracting the largest audiences of the season. In the second act of Bijou (a rehearsal) a number of specialties were introduced, prominent among them Pish-a-boo by Corinne and Harry Mills, which created such enthusiasm, the Tyrolean Warble by Dora Hennessey and Susie Parker, Harry Woodbury in grotesque dances and the Olympia Quartette were excellent. Cinderella was presented with Little Corinne and Jennie Kimball in prominent characters, supported by a strong cast, and proved an excellent entertainment, laughter and applause being constant. During the performance Corinne introduced a number of pleasing songs, and the Jubilee Hymns by the Olympia Quartette holding the close attention of the audience. This week the Tourists.

Park Garden: Large numbers attended the performance given by Rose Sanger's Burlesque Troupe, which includes many names well known in this city. The performance commenced with Female Minstrels, followed by an olio which introduced many amusing features.

Boylston Museum: The patrons of this theatre found a carefully selected programme during the past week, which gave general satisfaction.

Home: The Sam Lucas comb will commence the season at Belmont, Wis., producing the new comedy entitled "The Dude." H. D. Clement is to be manager. The regular season at the Boston Museum opens next week, Martha Reed being the first attraction, followed by the Gaynor. The Howard also opens Monday. Clara Danvers will be a member of Rice's co. next season. At the Saturday matinee Minnie Connor appeared as the Fairy Godmother in Cinderella without rehearsal, in place of Marie Muller, who is ill, and acquitted herself creditably, delivering her lines with much intelligence, proving herself an actress of promise. Edwin Booth will appear at the Globe Theatre Nov. 5. Thatcher, Primrose and West's Minstrels appear at the Boston Theatre shortly. Robert Reed opens the Park Theatre 25th. Charles Fostelle plays a return engagement at Oakland Garden next week. William Harris has returned from New York. Mr. George Purdy, musical director at the Boston Museum, received a handsome and well-deserved present from the members of the co.

CINCINNATI.

Huck's Opera House (James E. Fenwick, manager): The portals of this popular theatre will be thrown open 25th, with Tony Pastor's Specialty comb. as the attraction, followed 26th by Little Evans, who opens with a musical performance in Fagg's Ferry. Harry Lacy's Pinafore will be underlined for week of Sept. 2.

Vine Street Opera House (S. Gabriel, manager): With practically a monopoly in the line of city amusements, Manager Gabriel has successfully scored a success for in season of his most auspicious anticipations. The programme for current week includes Swensen and Riley, Smith and Daly, Little Carroll, Arthur Doty, Marville and La Rose, Gibson and Pierce (retained from last week), the Mills, Lester and Walker, and Ed, Clarence and Jude Walker in sketches.

James Secretary O. Hall, of the Dramatic Festival Association, departed for New York city, where he called 15th for Europe. The major portion of his vacation will be spent in Paris. O'Brien's Circus, while on route 25th from Paris, Ky., to Richmond by rail, was seriously damaged in a collision on the Kentucky Central Railroad. The loss contained, exclusive of a lost date at Richmond, is estimated at \$1,000. Le Grand White, Minnie Madden's husband and manager, returned from New York 10th. His co. will open the season in Franklin, Ind., inaugurating the new opera house at that point with, for which Minnie Madden's new play, Juana, is now in active rehearsal. The pyrotechnic display announced for evening of 20th, at the Bellevue House, was, in consequence of threatening weather, postponed by Manager Dave Billigheimer until 24th. Rals has seriously interfered with the Thursday night entertainments at the Zoo. Will Fenwick, manager of Huck's, who has been summering at Mount Carmel, Mich., will return during the current week. Frankie Jones, the juvenile, whose singing and dancing were so well received last week at the Vine Street Opera House, has been secured for the season by the management for Maxwell and Vincent's Black Dwarf comb. The main attraction at Schumann's Concert Hall during the past week has been the somewhat phenomenal performance of a juvenile violinist, announced as a program on Homer Smith Shelly. Kate Billewicz, French Minstrel, under the management of J. J. Schumann, was awarded a large percentage during a concert at Schumann's Opera House, Covington, La. Schumann will appear at Chillicothe, O., during the week of 25th. Schumann's success in this city was a surprise to a few years old son of R. H. Wilson.

reading at West Jefferson, this State. The lad can whistle any air he has heard, can imitate the notes of any bird, accompany his sister on the piano, and from all published accounts must be a veritable prodigy in the whistling art.

NEW ORLEANS.

At Spanish Fort The Tyrolites is still the hit, with charming St. Julien in the leading role. This lady is decidedly the best of the prime-dancers here had here during the summer, and it is rather unfortunate that she opened her present engagement with an opera promising so few attractive features and supported by an incomplete company. These difficulties will soon, however, be removed. Ten new people are expected to arrive on the 25th, among them a tenor, a basso and a baritone, besides capable assistants. Hattie Starr, formerly of the Oates co., will also be among the reinforcements. That over popular opera, The Chimes of Normandy, is underlined for 15th. Miss St. Julien's Soprano is very pleasantly remembered here, and the new bill will undoubtedly attract large audiences. Harry Drexel has been busily engaged preparing new and elegant scenery for the production. Miss Townsend, who was expected to join this troupe, has departed for New York. Business at the Fort has been very fair during the past week.

At West End Patience has been the reigning attraction, beginning 5th. Rose Temple makes a very pretty and graceful Patience, and sings the music very creditably. Her acting in this part is also more satisfactory than on most other occasions. Marie Roe has not much to do as Lady Angela, and appears rather careless and somewhat indifferent. Miss Keene as Sophie looks pretty and does fairly well. As Governor Charles H. Drew is seen possibly to better advantage than in anything he has yet acted during the present season. He looks, acts and dresses the part admirably and sings the score with more effect than in other characters. Messrs. Florentine and Phillips also deserve mention for good work done. Billie Taylor is in active rehearsal for very early production. Rumor has it that the management of this resort has already begun mapping out a plan for next summer's season.

The advertising campaign used as a curtain at West End has failed as yet to materially affect the advertising columns of our local papers, and is still among the curiosities of this favorite lake resort. Mr. Baggett, the efficient scenic artist of Manager Bidwell's Theatre has been kept very busy all summer, carrying out the orders of his enterprising chief. An entire and elegant new set of stock scenery has been painted for the Grand Opera House, and very handsome and valuable work done for the Academy and St. Charles. All three of these theatres will be greatly improved and decorated for the approaching season. The openings, as at present arranged, are as follows: The Academy, 6th, with The Strategists; St. Charles, Oct. 24, and the Grand Nov. 4. Though it is possible, previous dates may be arranged for. Miss V. Nelson, a talented amateur of this city, leaves for Boston about 20th to join the Chansons, with whom she is engaged for next season. Faranta has closed the season of his tent show here, and report has it, proposes making a tour of Texas with his variety troupe. Marsh Redon, who represents the City Railroad in the business management of the West End Opera House, made the presentation speech when Mr. Sturges' friends presented him with a handsome gold watch and chain on the occasion of his benefit, 3d. Marsh was very happy in his remarks, and the selection of a spokesman was a wise one.

ST. LOUIS.

Uhrig's Cave (Pat Short, manager): Patience, Iolanthe and Black Clowns were given during the week to big business. Marie Bockel and Charles F. Lang made their reappearance. This closed the Ford season at Uhrig's, which has been a big success financially. The establishment is closed for the season.

Items: The first theatre to open will be the People's, with The Black Dwarf, 25th. The Elks Club has closed its rooms for refitting and renovation and will reopen 18th. They now number 103 members.—The closing of Uhrig's Cave at this juncture is premature, New York companies having declined going to St. Louis.—The Ford co. will go to Louisville and finish out the ante-season at the Exposition.

CHICAGO.

Haverly's Theatre opened the season of 1883-84, 5th, with a packed house to witness The Silver King by the Wallace co., and large audiences have been in attendance every night. The verdict of our play-goers is the same as that recorded wherever this admirable drama has been produced. It is the best melodrama of the day, and should not be confounded with the sensational trash so often presented as realistic dramas. Osmond Tearle, as Wilford Denver, took hold of the sympathies of the audience in the first act, and held it throughout the play, being enthusiastically called before the curtain at the end of the first act, where he discovers the dead body of Ware, and thinks himself a murderer. Miss Coghlan was full of pathos and power as Nellie Denver, and proved herself the admirable actress she is. Her tone and attitude at the end of the third act gained her a call before the curtain. The large cast in the play precludes further mention at this time, but several members of the co. acquitted themselves so well that mention will be made of them in our next. The play is good for a run of four weeks.

At McVicker's Theatre, 6th, Youth was presented to a large house, and was very well done indeed, the embellishment and little scenes calling out great applause. Some of last year's co. were missed in their familiar parts, but the performance was altogether excellent, and will doubtless have an extended run.

A Mountain Pink has managed to hold its own in spite of counter attractions, and it will remain on the boards of the Grand Opera House another week. Some improvements have been made in the play, which materially aid its smooth performance, and there is no doubt that it will be received favorably wherever produced.

The last week of the Thomas concerts proved to be the greatest in attendance of the season, an average of 8,000 people paying admission nightly, and on Friday and Saturday the audiences numbered 12,000 to 15,000. Thus the season closed in the midst of what seemed a perfect furor of classical music, and the week's business will be pointed to for months to come to prove the musical education of our people. But the writer took the trouble to prove what he already felt was the fact—that it was fashion, not music, that drew the crowd, and asked a number of his lady friends the straightforward question, "if they went there to listen to and study the music?" The answer of one will do for all: "Why, no! I come because all my friends do, and it's so cheap. One can spend a very enjoyable evening and have a good chat while the band is playing." So much for our classical tendencies, but to call Thomas' orchestra a "band" was a crusher with which I was unable to cope.

Items: The regular season of the Grand will commence Sept. 2, with Modjeska as the star attraction.—Eleanor Carey and Walter Bentley are in the city to give some points from Teale and Miss Coghlan in The Silver King, in which play they are to act the coming season as members of one of Haverly's co.—The twenty-seventh season at McVicker's begins 25th, with Miss Mather in Romeo and Juliet. Some of the principal stars engaged to appear during the season are John McCullough, Joseph Jefferson, Dion Boucicault, Mr. and Mrs. Florence, Marie Prescott, Mrs. Langtry and the Madison Square co.—The decorations won by William Redmond in the leading scene of Youth, are actual trophies won by him in amateur evening contests in England.—Harry Drexel, the popular Minstrel manager, was in town last week, securing attractions for his theatre.—J. A. Johnson, of Topeka, Kan., is in town looking after his Open House.—Theodore Thomas takes his orchestra to Milwaukee for a week, and then goes direct to New York, sailing for England out, where he will remain until late in the fall.

PHILADELPHIA.

The opening of the season is rapidly approaching and our managers are hurrying home from the different resorts to conclude preparations. Everywhere artists have been busy and many and great improvements have been carried out, and in some instances the same expended have been large. It is due to the late George K. Goodwin to say that to his ambitious, enterprising vision and untiring energy we owe the existing fact of possessing as handsome a theatre as may be found in any city of the Union. In the Walnut Street Theatre and Chestnut Street Opera House the first strides of improvement were made and the other theatres were forced into line, odious comparisons in respect to beauty and comfort not being admissible. The fact above stated is one of the many instances of clever managerial ability and far-seeing intelligence so decidedly possessed by Mr. Goodwin, who left many friends to regret his loss.

The Bijou Theatre will open on Saturday afternoon next, when a new and original local drama, entitled Lost at Sea, will be produced. The play will be given with entirely new scenery and a cast, which will include Messrs. Griffith, Hammond, Hunt, Strong, Gordon, Clayton and Misses Little Hinton, Louise Ralfe, Gay Robertson, Marie Acosta, Mrs. Nelson, Keene and others. The theatre has been greatly improved during the summer.

New Arch Street Opera House: The arrangements with E. E. Rice have been definitely settled. Mr. Rice will furnish an opera co., which, it is promised, will surpass any that has ever visited this city, and will produce the latest London, New York and Boston successes. The Opera House, when completed, will be one of the most attractive resorts in the city. The opening is announced for Sept. 10, and it is probable that Virginia will be the initial attraction.

Maennerchor Garden: Harry Wannemacher's Orchestra this week. On Friday evening next, 17th, Levy will receive a benefit. Sophia J. Neuberger, the German soprano, has been secured for the occasion.

Belmont Mansion: Santa's Military Band throughout the current week. The Young Maennerchor Society will give a Summer night festival, concert and hop at the Mansion Tuesday evening, 21st. The grounds will be illuminated.

Walnut Street Theatre: Opens for the season 25th.

National Theatre: Opens for the season 25th.

Chestnut Street Theatre: Re-opens 27th.

Summer Briefs: The Devil's Auction, Messrs. Gallagher, Gilmore and Gardner's spectacle will be produced at the Chestnut Street Theatre, Sept. 3.—A great deal of sympathy is extended Frank C. Bangs in this city. If not the best of actors he is a gentleman who feels keenly the unpleasant publicity recent disclosures have thrust upon him.—The Dime Museum, late Wood's Museum, opens Sept. 1 under the management of Messrs. Hagar and Campbell.—The Grand Central is under cover, and the work although by no means near completion is progressing rapidly.—Harry Allen has signed with Rice for the coming season for New York and Philadelphia.—Kate Claxton in a new version of the old drama The Sea of Ice, is announced as among the coming attractions at the Walnut.—Manager Thomas Hale has been doing Atlantic City and Manager Fleischman Cape May.—Mr. and Mrs. William J. Comly (Lizzie Harold) and babe are at Atlantic City, where they will remain until the rehearsals of Princess Chuck commence at the Chestnut Street Theatre. The first production of the new play will take place in the Springfield, Ill. Mrs. Comly has been extremely ill since the birth of her child, but is rapidly recovering health and strength.—Kate Claxton is said here to be having an entirely new play written for her.

BROOKLYN.

The only amusement in Brooklyn for the present week is W. O'Dale Stevens' Circus at the Pavilion Theatre on Flatbush Avenue. A complete change of programme has been made for the present week, and the various acts in the ring are well performed. Miss Jael rides in her usual excellent manner, as does Madame Martha, while the other performers do full justice to their acts.

The Wild West is drawing delighted crowds at West Brighton. The show is worthy of the patronage. Nothing in the amusement line for years has so touched the popular pulse as the stirring scenes of this show. Buffalo Bill and Dr. Carver are reaping a harvest of dollars.

The theatres are all getting ready for the opening of the season. Hyde and Behman's opens Sept. 2 with a variety co. The others open on 27th—the Park with Fun on the Bristol; the Grand with Pique, with Agnes Booth in the leading rôle; and Haverly's with the Silver King.

Manager McConnell has greatly improved the Brooklyn Theatre during the summer season, and when the opening night arrives it will be found that the house has been almost converted into a drawing-room. The swinging doors that formerly opened into the auditorium have been removed, and rich hangings of damask have taken their place. Colored lights have been added in the lobby and foyer, and elegant new carpets have been laid down, and everything about the theatre has a fresh and bright appearance. Harry D. Wilson will resume his position of treasurer, which he filled last season with great satisfaction to the patrons. The position is one which requires tact and politeness, and Harry fully comes up to the mark. He returns from his European trip greatly re-invigorated. Peterschen will again lead the orchestra, a guarantee that we will hear good music this season. The attractions provided by Mr. McConnell, who is now sole proprietor and manager, embrace the Silver King, with which the theatre opens on 27th; Romany Rye, Irving, Joe Emmett, the Florences, Gus Williams, Monte Cristo, Sam'l of Posen, Fred Wade, McCull Opera Co., Pop, Parisian Romance, Cheek, Haverly's Minstrels, Her Attonement, Knolly's Spectacles, Elsie Eldler, Duff's Opera Co., Majltons, Clara Morris, the Knights, W. J. Ferguson, John McCullough, Thatcher, Primrose and West's Minstrels; W. J. Swales, young Miss Howard, Langtry, Lester Wallace, Soldier's Wife, Rhea, Booth, Emma Abbott, Merry Duchess, Tom Keene, and Daly's co.

BALTIMORE.

The past week has been one of apparent quiet at the theatres, though much has been done in the way of preparation for the opening of the regular season, which took place at two of them on Monday night, and will soon follow at the others. At Ford's Opera House many improvements have been made, chief of which is the introduction of the Edison electric light. It was not ready for use at the opening, but is rapidly nearing completion, and it is expected that it will be ready to turn on about Sept. 1. The walls have been papered in the latest style of decorative art, the chairs newly upholstered and pointed and the boxes furnished with new drapery. Altogether the house presents a very cheerful appearance, and the large audience present seemed much pleased with the changes. Armstrong Brothers' Minstrels, who opened their season here, were well received. Among the attractions booked by Manager Ford may be mentioned the following: Charles Wyndham's Comedy co., Rhine, Frederick Wards, Charles E. Ford's Opera co., Geisinger, W. J. Ferguson in his new play, Marie Prescott in Vera, Manager's Tourists, W. J. Florence,

Elle Eldler, Barry and Fly, Gus Williams, Jefferys Lewis, the Haskins, the Madison Square attractions, Thatcher, Primrose and West, etc.

First Street Theatre: Re-opened Monday night with Dick Gordon in My Heloise friend and an olio composed of Ward and Lynch, Morton and Knollys, Frank Campbell and the La Porte Sisters.

SAN FRANCISCO.

August 7.

The Winter Garden was destroyed by fire on the morning of the 6th, and Harry Morgan, an actor connected with the place, and who at the time of the fire occupied one of the rear dressing-rooms as a sleeping apartment, was burned to death. His charred remains were found on the day following. Mr. Morgan was a native of Philadelphia, aged forty-two. He was a member of the order of Elks No. 3, under whose auspices he will be buried to-day. Messrs. Stahl and Mack were the proprietors of the Winter Garden, which was insured for only \$50,000, a sum that will not cover one-fifth their loss on wardrobe, etc. Everything of value was destroyed. The Spanish Students were the last attraction, and it is rumored that their instruments were burned. It is not known how the fire originated. From a local paper I clip the following: "The Winter Garden was built by a joint stock company of Germans, mostly florists, about ten years ago; just after Belgium, the German bookstore man, had served a term in the Legislature and had engineered a bill through granting \$5,000 per annum for the purpose of defraying the expenses of an Horticultural Fair, in San Francisco, to encourage and foster the cultivation of flowers, forsooth, in this delicious floral climate. It was christened Horticultural Hall, and several annual floral exhibitions were held in it. After the subsidy was withdrawn it was used as a hall for various purposes. Some seven years ago 'Yankee' Robinson fitted it up as a circus, but it did not pay. Some two years ago Messrs. Stahl and Mack opened it with operatic entertainments under its present title. About five months since it was closed, and arrangements were made to open with a dramatic co."

At the Bush Street Theatre Sol Smith Russell put in an appearance on the 4th in Edgewood Folio, a comedy rich in wit and good points. He opened to good business, and will no doubt continue to the same during his stay here.

At the California Theatre the good old comedy, She Would and She Would Not, was last night produced to a fine house. This is the last week of Augustin Daly's co. She Would and She Would Not will continue until Wednesday, when Needles and Pins will take its place and keep the stage two nights, to be replaced on Friday night by The Passing Regiment. For Saturday matinee and evening, 7-9-8 will be given. On the 13th the Union Square co., in The Banker's Daughter, appear at this house.

Agnes Herndon, in Led Astray, at the Baldwin Theatre, last night played to a fair house. Led Astray will continue the week out, with the exception of to-night, when Modjeska puts in an appearance in the rôle of Marie Stuart, supported by a number of society ladies. On Sunday evening Olga Brandon takes a benefit, assuming the part of Marco in The Marble Heart. Monday evening, 15th, Callender's Colored Minstrels are to appear.

At the Minstrels an entire new programme is given this week, consisting of new songs in first part, with Charley Reed and Billy Sweetman on the ends; Fred Malcolm in new selections; an act by Charley Reed and Billy Sweetman entitled Uncle Abe and Sister Ruth; Adams and Casey in their musical act, and the entertainment concludes with the negro drama, Watch Dog, characters by the co.

At the Grand Opera House this season The White Slave is the attraction, in conjunction with Courtwright and Hawkins' Minstrels. On the 13th John A. Stevens' Unknown is billed for this house.

Items: E. M. Roberts left here for New York yesterday, where he goes to put Young Miss Winthrop on the road. He returns to 'Frisco in the fall, and will remain here permanently to represent the interests of the Frohman Brothers on this coast.—Sniffin and Rice, the Eastern song-and-dance artists, join the Emersonians on the 13th.—The Club Theatre at Los Angeles will open on the 20th inst.—The Fugate Spanish Students, who were just finishing their engagement at the burnt-out Winter Garden, are booked for the Avon Theatre, Stockton, on the 6th, 10th and 13th; Sacramento, 13th and 14th; Oakland, 15th to 18th. They sail for Portland on the 19th with the intention of putting in six or eight weeks' time in the Northern circuit.—Alf Wyman and Lulu Wilson left for New York on the 1st.—The Union Square co. are due here to-morrow.—Charles E. Blanchett arrived on the 1st.—Henry Aveling's benefit at the Grand Opera House, which took place on the 7th, was not a success financially.—Ada Wallace has withdrawn from the Holmes co.—Conclave week is near at hand, and things theatrical should be lively. There are many strangers in town and yet the cry is "still they come."—It is thought a benefit will take place during the week for the sufferers of the Winter Garden fire at one of our theatres.

COLORADO.

DENVER.

Tabor Opera House (W. S. Morse, manager): Janan-schek opened here on the 6th for one week to good houses, notwithstanding hot weather. Maude Granger opened 15th for one week. Wallace's co. closed a successful engagement last week, having good houses every night.

Items: Charles Cameron, who has for the past year filled the box-office at the Tabor Opera House, resigned on Monday. Phil McCourt takes his position.—J. W. McKinney, formerly with M. B. Curtis, is spending a few days in this city.—John McCullough will positively appear at the Tabor Opera House this season.—Max Kaufman has been appointed manager of the Academy of Music.—Treasurer Whitmore, of Boyd's Opera House, Omaha, Neb., was in this city last week.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The season opened 10th with Haverly's Mastodon Minstrels to a packed house. The first part was very fine, and free from old-time jokes. Johnson and Powers, Billy Richardson and Bobby Newcomb were good in their specialties. The afterpiece, The Princess of Madagascar, brought down the house. The receipts were over \$500. This was their second stand this season, having opened in New Haven 6th. Booked: Thatcher, Primrose and West 24th; Anthony and Ellis' Uncle Tom's Cabin 25th; Barry and Fay's comb. 25th; Brooks and Dickson's Romany Rye Sept. 1, 2, 3, 4 and 5.

Items: Billy Conway, of Baird's Minstrels, is spending his vacation at his home in this city.—Manager Ross, of the American Theatre, has returned from his summer trip, and will at once go to work and prepare his house for the regular season, which begins Sept. 3. Work is now being rapidly pushed forward on the interior of American Hall, which will be opened Sept. 3 at the Capitol Theatre by Messrs. Coleman and McCarty, as a first-class variety. They will play strong combinations and first-class specialty people. Everything will be fixed up in good shape, with a seating capacity of 500. Mr. Cole is also manager of the Faxon Opera

House, Bridgeport, and Dan McCarty is a old performer of the Coleman and McCarty team.

MIDDLETOWN.

McDonough Opera House (A. M. McDonough, manager): The season at this house will open Sept. 11, with Robinson and McAllister's Minstrels. Other attractions booked for the season are: Ada Rhea's co., William Stafford, Mangle Mitchell, Boston Theatre co., W. H. and Morris' Warblers, Joseph Prenter, Collier's Lights of London, George C. Miller, Dion Boucicault and Byron Court.

Items: No changes have been made at this house this season, it having been thoroughly overhauled last winter. Manager Colquhoun will play but two attractions a week this season.

WILMINGTON.

Loomer Opera House (S. F. Loomer, proprietor): The season opens with Hene's Hearts of Oak Sept. 3. Robinson and McAllister's Minstrels are booked for Sept. 20. It is the intention of the manager to accept nothing but first-class attractions, and a good number of that kind are already booked.

WATERBURY.

Opera House (Jean Jacques, manager): The Drammond Family gave two of their musical entertainments on the 6th and 7th to fair houses. Their performance was carried out in excellent style, making a very pleasant Summer night's entertainment.

DISTRICT OF COLUMBIA.

WASHINGTON.

Ford's Opera House (John T. Ford, manager): Opens 24th, with Armstrong Brothers' Minstrels. Theatre Comique (Col. T. E. Beecher, manager): Villon comb. and the burlesque of Atalante. Driver's Summer Garden (G. W. Driver, manager): Linton, Nelson, Miss Melnotte, and first appearance of Miss Belmont and Mr. Stanley. Abner's Summer Garden (Ed. Abner, manager): Arth's Orchestra, Bertha Ravers, and Louis Blumberg. Campbell's Great Indian Show, 25th, for three days, at Athletic Park.

ILLINOIS.

LINCOLN.

Gillett's Opera House (Capt. S. W. Deany, manager): C. K. Tidolton's Comedy co. opens season 25th for four nights during County Fair.

QUINCY.

Opera House (Dr. P. A. Marks, manager): On the 1st Barlow, Wilson and Co.'s Minstrels held the boards to a good house. The programme was good throughout, especially the vocal rendition in first part. The house has undergone some needed improvements and will be opened about Sept. 10; so Dr. Marks informs me.

INDIANA.

CONERSVILLE.

Elated by the success of his Summer trip in this ball-wick, George Ober, manager of the Murray-Ober Comedy co., has decided to star in the coming season as Rip Van Winkle. He made a start the 10th at Brookville, dropped off here on the 11th (Andre's Opera Hall), will visit Liberty Monday, the 12th, and "jump" from that town to Upper Sandusky, O., where he will make his first grand stand. Vance and She-wal, two of Ober's best support, leave him the 14th to join McCullough's co. at Chicago. The rest of the Murray-Ober co. will travel with Ober for the season.

RICHMOND.

The season at Park Opera House opens Sept. 17 with The Power of Money. Ada Gray will be the next attraction, appearing on the 27th.

IOWA.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): Nellie Bangs, pianiste, and John S. Kelton, cornetist, of the late Litta Concert co., gave a concert on the 7th, assisted by Council Bluffs talent. Financially the entertainment was a success.

Items: Some ten or twelve ladies and gentlemen of the profession who have been spending the Summer here, organized themselves in a traveling co. of the variety kind, to be known as the European Specialty co. and Palace of Ornamental Wonders. This co. have been rehearsing for several weeks, and is said to be composed of some very clever artists. The troupe is under the management of Rade Hardin, and took the road on the 6th, making their first appearance at Missouri Valley. Among the performers is Nelson's, the famous Hindoo juggler.—John Howe, of Ellen Banks' Musical Comedy co. is here spending a few weeks with relatives and friends.

DURBUQUE.

Opera House (Duncan and Waller, managers): The Chicago Ideal Opera co. opens season 15th in Iolanthe, instead of Pirates, as formerly mentioned, and continue 16th in The Sorcerer. Heywood's Mastodons are billed for 17th. Taylor and Mosby's Silver Gift Show comes 20th for one week.

Items: Miss Beatrice Lieb, after a pleasant sojourn with parents and friends, departs 17th for New York to join Collier's Lights of London, as Bess Marks.—The managers of the theatre have concluded to change the gallery exits, the stairway is to be widened from 3 feet to 4-2 feet; the stairway will be two feet shorter, and some of the dangerous steepness taken out. They also add an iron outside stairway in case of emergency. The improvements will be completed for the opening, 15th.

DES MOINES.

The Chicago Ideal Opera co. appear at Moore's Opera House, 22d, in Iolanthe.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): The opening attraction has not been determined. Manager Hughes is in correspondence with some fine co., but has not announced the opening engagement. In the meantime we are to have Eunice Goodrich, 25th, for two performances, playing American-Born at matinee and Zizi in the evening. This co. carry a fine-uniformed band. D. H. Fitzpatrick appears Sept. 2, in Sham-wow.

Item: F. P. Doffmeyer left yesterday for Aubrey, Ill., to join the Jay Simms Dramatic comb., to take the position of advance agent.

KENTUCKY.

LOUISVILLE.

The theatrical season opens on the 13th with bright prospects. Macauley's Theatre has been improved wonderfully—new paper, fresh paint and fresco work; handsome mirrors and paintings adorn the walls; the boxes have been enlarged, and the number doubled; there is a new drop-curtain, and a new system of lighting the premises, and now we have one of the handsomest and coziest theatres in the United States, and one which Manager Macauley and the citizens of Louisville may justly feel proud of. Charles E. Ford's English Opera co. open the season, and the best attractions only will appear. The time is pretty nearly all filled.

John E. Ince will open the Opera House at the same time, and with the number of strangers in the city visiting the Exposition, prospects are flattering.

The Buckingham opened 1st, and is meeting with deserved success.

MAINE.

BANGOR.

Opera House (F. A. Owen, manager): The Opera House, after having undergone thorough renovation and numerous improvements in the way of stage effects and decorations, opened the season of 1883-84 with Ranch to

NEW YORK MIRROR

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Our Midsummer Number.

The Midsummer Number of The Mirror, for which elaborate preparations have been made, will make its appearance next Thursday, August 23. This paper has attained a reputation for typographical beauty, and it goes without saying that the coming issue in the mechanical and art departments will be all that taste and liberality can accomplish. Indeed, we are confident that in these respects, as well as in all others, the forthcoming number will surpass anything of the kind hitherto attempted. Three years ago The Mirror inaugurated the custom of publishing these special gift editions semi-annually, and the wonderful success with which they have been received plainly indicates that they are becoming a necessary feature in dramatic journalism. Imitators have, of course, arisen from time to time; but the fact that the counterfeiters have met with no encouragement, while the original and genuine have kept on steadily increasing in popularity, conclusively proves that the unequalled facilities we enjoy for publishing these red-letter issues, coupled with the experience we have had in preparing them, places us beyond the reach of rivalry.

The third MIDSUMMER MIRROR will contain, besides the usual news and departmental matter, letters, stories, poems, sketches and articles from a large number of clever contributors, including names which are familiar in theatrical, literary and journalistic circles. Among others, the following ladies and gentlemen have lent their valuable aid in providing the contents:

JOHN McCULLOUGH,	MARY H. FISKE,
FRANK MAYO,	FANNY DAVENPORT,
W. A. MESTAYER,	LAURA DON,
CORNELIUS MATHEWS,	JENNIE JUNE,
MILTON NOBLES,	SELINA DOLARO,
FRED LYSTER,	GEORGIA CAYVAN,
H. M. PITT,	MARION BOOTH,
JUAN TEMPLETON,	AUGUSTA ROCHE,
CLIFTON W. TAYLOR,	LILLIAN SPENCER,
FRANCIS WILSON,	IRENE ACKERMAN,
EDWARD E. KIDDER,	SYDNEY COWELL,
SHERIDAN CORBYN,	PEARL EYTINGE,
PERCY REDE,	FLORENCE R. PENDAR,
FRANK FARRELL,	LOUISE PAULIN,
DONALD ROBERTSON,	LILLIE WEST,
B. F. HORNING,	M. C. GRIFFITH,
	RANDALL KNOWLES.

When we say that the contributions of these writers in point of merit are as notable as the contributors themselves, we believe we have covered the ground thoroughly. We doubt if any other publication can point to a similarly numerous list of brilliant dramatic and literary lights.

The illustrations of the Midsummer Number will alone make it worth double the price. A superb cover appropriate to the occasion will be decorated with a full-page frontispiece, of exceptional beauty. The inner pages will contain handsome portraits and pen-and-ink engravings executed in the most artistic manner. The paper on which the number will be printed is of the finest quality, and has been specially manufactured for the purpose.

As usual the price per copy will be ten cents. Orders may be forwarded to this office, the American News Company and its various branches, or to any news-agent. Applications for advertising space should be sent to the office of publication, where estimates of cost and positions open will be furnished promptly. Advertisements must reach us not later than next Tuesday evening in order to insure insertion.

An Interesting Experiment.

We are curious to note the effect Mr. Wilde's drama of Vera will have in respect to the limitation therein of the female interest to one character. While the experiment is a novel and ingenious one, we nevertheless are inclined to doubt that it will meet with any great degree of favor. Mr. Wilde, we understand, in banishing the fair sex so sweepingly from his play, was actuated by the desire to introduce no element which would detract from the serious and absorbing interest he purposed weaving about his central figure, the nihilistic heroine. He wished to subordinate all else to her, and as no man probably is better informed as to the distracting effect of

a boy of charming woman, he determined to avoid all danger by doing away with feminine interests altogether.

The device is a clever one, but we fear it will not answer. All the men in creation in one great cast would fail to awaken that lively satisfaction in the breast of a spectator which is readily created by a handful of comely women. It is true that in the early days of the drama there were no actresses; but the unconscionably strange oversight was in some measure equalled by casting youths for the female parts. Women are an absolute necessity to the drama. The stage is their especial domain. They bring to it that delightful human color which is its greatest charm. Without their presence on the scene the brightest dialogue often falls flat and the strongest situations become trivial.

As for Vera, Mr. Wilde has placed the trial of the experiment in experienced hands. Miss Prescott's personality is equal to that of two ordinary women combined, but whether she will be able to make up entirely for the lack of the feminine element single-handed is a question. However, the new departure will have a fair investigation Monday, and we wait with lively expectation to know what that night will bring forth.

"Old Fogies."

"This is a great country." There can be no doubt on the subject. Great in extent of territory, great in natural resources, great in intellect, and greatest, above all things else, in that sublime self-satisfaction and confidence in the ability to do anything and everything better than anybody and everybody else, that is pithily, if not elegantly, designated as "gall." The Anglo-Saxon race is pre-eminently distinguished from all other divisions of mankind by that glorious quality, to which that race owes, mainly, its prominent place in the struggle for existence and power. England possesses it in a high but cold degree; but America has it red-hot.

John Bull rests solidly content and gravely satisfied in that he is "an Englishman," never thinking it necessary to argue the question of his supremacy or do more than assert his dignity; but Yankee Doodle is more restless and inclined to crow lustily, especially on his own midden. Y. D. is a *particulus* as yet; he is a hobbledoy among nations—well grown, lusty and vigorous, with great possibilities, but not so sure of his status in society as his elder, J. B.; therefore, he crows all the more loudly to trumpet forth his qualities. And so Y. D.'s children, in their boyish and girlish vanity, fancy themselves consumedly, and deem nothing too hot for them to catch up, whereby they are apt to burn their fingers.

In the last generation, men used to say of little Johnny Russell—afterward Lord Russell—that he would undertake at a minute's notice to accept the Archbishopric of Canterbury or the command of the channel fleet; and his "gall" was then looked upon as phenomenal. But we fearlessly assert that nine out of every ten boys, or girls either, in these United States would not hesitate an instant to skip into the Presidential chair or to displace General Sherman or Admiral Porter. This is true of all professions, trades and vocations, but especially true of the stage. Every lawyer's clerk or shop man—we beg pardon, sales gentleman, we mean—thinks he can play Hamlet. Every telegraph or shop girl—once more we apologize, sales lady, of course; how could we have so forgotten ourselves!—is, in her own opinion, a Juliet; and the worst of it is, that with the indomitable push and untiring energy of that country and race, they insist of other folk agreeing with them—and still worse, they insist on the will being taken for the deed, and despite the dull routine of study as a thing obsolete.

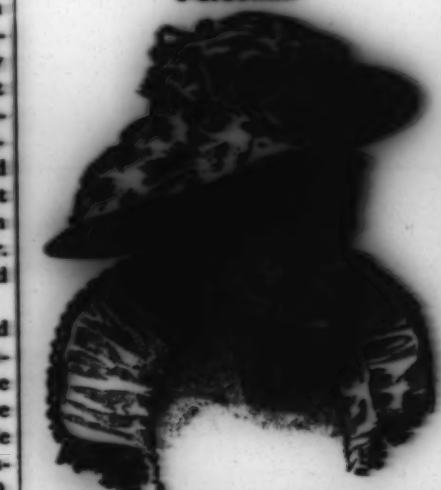
There is a phrase crept into the American tongue that, coming from an idiotic source, has had a like effect on the general tone of this too-too-apt country. We allude to the term of contempt freely launched at every one with a beard upon his chin, "Old Foggy." This locution came into use thus: In the "Fionn-viage," vulgarly called Phoenix Park, near Dublin, Ireland, there is used to be an hospital for old military pensioners, called the Old Men's Hospital, where disabled, maimed and aged soldiers were provided for in their decay. The first commandant or governor was one Colonel Fogarty, and his ancient clients went by the name of "Old Fogarty's men," presently contracted into "Old Fogarty's" and "Old Foggy's," which appellation grew to be in common use in Dublin to express any thing or person who was entirely used up. After that most abortive and asinine attempt at rebellion, the "cabbage-garden revolution" of 1848, one of the young madcaps who thought to drive out the English at the point of the

cut-throat, escaped to this country, and after the worst of his people immediately was good enough to lend his valuable aid in the governing thereof. His name was Devin Reilly, and his weapon was the *Democratic Review*, long since defunct. Devin being only a boy, and a mislabeled boy, objected to this young country being governed by mature men, whom in the richness of his nature (Doric), which was so prevailing a nature that he even wrote with a tongue, he dubbed "Old Fogies" after the ancient in red, whom he knew in childhood's days. The name caught like a match in a dynamite canister, and from that time every one who has outgrown his salad days is stigmatized by an epithet brought from a land of mud-caps by the misdeeds of them all.

So—all advice to do as the giants of our art did before us, and study, is floated as "Old Foggyism." If any one talk of the necessity for a school of acting or other art, he is branded as an "Old Foggy," and the woods are full of aspirants to the sock and buskin who want to mount Pegasus *per saltum* and ride him barebacked, without any preliminary "lunging" or rough riding, and thereby get thrown violently, and badly hurt.

Those very "Old Fogies" so despised by Young Ireland and America, by command of Devin Reilly, could show the rising generation many a trick of their trade, and at least could "shoulder their staff and show how fields were won."

Personal.



RHEA.—The above is a portrait of one of the most successful stars on the American stage. Mlle. Rhea's career is an illustration of what good management can do. She opens her next season at St. Paul on the 27th inst. and plays West to the Pacific Coast.

ARONSON.—Rudolph Aronson is at Cape May. He will be back Friday.

EDWARDS.—Harry Edwards has gone to Portsmouth, N. H., for a brief vacation.

THORNE.—Edwin Thorne, since he arrived in town, has been quite ill. It is nothing serious, however.

SISSON.—Wesley Sisson leaves for Chicago to-day for a fortnight's stay with his family, who reside there.

ROCHE.—Augusta Roche is staying for a few days at Sunnyside, Winthrop. She will return to this city shortly.

ARNOT.—Jennie Arnot has been engaged by Milton Nobles for juveniles and as understudy for Mrs. Nobles.

OVERTON.—Charles Overton arrived Sunday by the *Egypt*. He brought a successful English play back with him.

ADDISON.—Fanny Addison (Mrs. Harry Pitt) sails for England Saturday. After a short visit to her home she will return to this city.

RAYMOND.—John T. Raymond says he had a splendid time and feels like a bird; but he objects to matching with double-headed quaters.

GARDNER.—If The Devil's Auction makes a hit this season, Frank L. Gardner will put The Twelve Temptations on the road about Christmas time.

KIRWIN.—Vivacious Susie Kirwin has returned from Atlantic City and is rehearsing the prima donna parts in the repertoire of Wilbur's Opera company.

COWELL.—Sydney Cowell left for Manchester-by-the-Sea yesterday to pass a few days at the Masconoma House. She will return a week from Monday.

OWENS.—John E. Owens is the guest of J. M. Barron, manager of the Charleston Academy of Music, at the farm of the latter, on the Third Haven River, Md.

ALDRICH.—Louis Aldrich is at Lake Winnebago, N. H., with his family. The location of the place is extremely beautiful, and trout and bass abound in the adjacent waters.

MESTAYER.—W. A. Mestayer, who is at Hampton Beach, N. H., is a victim to his old-time enemy, the gout. The breezes of ocean, however, are beginning to wait it out of his system.

CURTIS.—M. B. Curtis brought home from Paris a large ruby ring, set in diamonds. The stone weighs eight karats, and is said to be the largest in this country. The price was, to quote Mr. Curtis, \$8,000.

WILDE.—Oscar Wilde is at the Union Square Theatre every day, directing rehearsals of Vera, explaining the meaning of erudite passages to the company and making himself useful as a valuable aid to Miss Prescott.

ROBERTSON.—Dr. T. B. Robertson returned from a short sojourn in Vermont on Tuesday morning. While visiting Boston, he was in New York, the Doctor was entertained as a guest by members of Haverhill's company.

JACK.—John Jack has played "Tobacco" many years, and he proposes to revive it this season. He opens with Henry IV. at the Morris the week of Sept. 4. On the 17th he plays at the National in Washington. Jack Finnie will act Prince Hal.

ROBERTSON.—Frank Robertson, who some years ago was an American dramatist, has been in London, where he continues his position of writing plays and busied himself in laying plans for the publication of a dramatic journal modeled on the style of *Vogue* here.

JANAUCHER.—Miss Janaucher closed her extended summer tour at Kansas City in the latter part of this month. She will have a two months' rest she proposes to take. Her re-opening will take place at Detroit, Oct. 22.

SORENSEN.—Manager Homer Wall informs The Mirror that Lytton Sorensen will sail from Liverpool on the 22d inst. He will be accompanied by Agnes Hewitt and Mary Cramer and Messrs. Hargreaves, Daly and Miller, the English members of the company.

VANDENHOFF.—George Vandenhoff, Jr., who has been to California ahead of Daly's company, returned last week, and on Tuesday signed with Arthur Rehan to play Courtney Corlies in 7-30-8 this season. Mr. Vandenhoff inherits the family talent, and is rapidly progressing up the rungs of the professional ladder.

LESLIE.—It is unlikely that Colonel McCull has or can secure Fred Leslie for this season. Mr. Leslie wants to get out of the comic opera business, as his aspirations tend toward the legitimate. He is studying Romeo at present, with a view to playing the part when May Anderson appears as Juliet at the London Lyceum in the Fall.

ALLIGER.—During the Jersey Lily's Halloo engagement Jimmy Alliger superintended the setting of the stage. The lady was so well pleased with his work that on her return to England she sent him her photograph, small cabinet size, with a complimentary letter. Mrs. Langtry was not pleased with American photography, and told Mr. Alliger that she would send him one from her home collection.

STETSON.—The report that John Stetson, speaking of a certain theatrical law-case, repudiated the idea that the plaintiff and defendant would settle their differences amicably because there was "too much *varm* between them," is absolutely without foundation. Why are all the possible and impossible Malapropisms in this section of the country credited to Stetson?

WARREN.—Edward Warren has written a play called Daisy's Last Letter. It was produced at Glen Cove before a crowd of New Yorkers the other night, and if their applause and the favorable notice of the local paper be any criterion, it scored a hit. Mr. Warren will either act in it himself after this season or put it on the market.

FREW.—The MIRROR's frontispiece this week is a talented young comedian who is coming to the front very rapidly. Charles Frew has made a reputation abroad in such characters as Uriah Heep, Quilp, Michael Feeny and Harvey Duff. Eccentric comedy is his forte, and during last season his rendition of a New York Alderman won him much praise from the press. In fact, so successful was he in the part that the author-manager, Elliott Barnes, has re-engaged him for this season.

A Busy Week at Niblo's.

At Niblo's Garden, on Tuesday, eight lady dappers in regulation spectacle costumes were holding arms and prancing in a row up and down the stage under Signor Coppini's baton. The stage was laid for Act Two, and presented an uninterrupted slope from the footlights to a height of four feet at the rear. All over this expanse were smaller fairies in street dress, dancing, hopping, sliding, running and kneeling. At the rear of the stage, among the flies, were scene painters putting finishing touches to drops and sinkers. One of these, the Brooklyn Bridge, loomed up in familiar perspective.

In an outer corridor was black-haired Mlle. Brambilla, premier danseuse, from the Imperial Theatre, Naples, in airy costume, practicing her steps and occasionally applying a towel to her shoulders, neck and arm. She was pointed out by Mr. Gilmore to The MIRROR reporter, who tried to look unabashed. Mademoiselle took a little run, a whirl, jump, kick, and the reporter fled, taking with him, however, a general understanding of the artists to appear in *Excelsior* as follows: Mlle. Flindt, Fri. Hofschuler, Mlle. Milton, Mlle. Brambilla, Mlle. Nani, Signor Ettore Coppini, Mons. Conti and Signors Brighenti and Sarracco. Grand Corps de Ballet from the Theatres Scala, Milan; Fenice, Venice, and Eden, Paris. Costumes designed by Drauer and Cordat de Lanierie, of Paris, and Wilhelm, of London; manufactured by Messrs. Martz, Freres, Mons. Landolf, of Paris; Miss Fischer, Mr. Elias, of London, and Mrs. Lorraine, of New York. Accessories by Signor Groce, of Eden Theatre, Paris; Signor Rancati, of Milan; Ch. Messer and William Smithlyn, of New York. Electric effects by the Edison Light Company, under direction of Professor Edison. Mechanical effects, W. Crane and assistants. Scenery and machinery by Mr. Smith. Scenery by Hoyt, Ed. Roemer and Harley Merry. Gas effects, Emmett Davidson.

Don't Be Too Sure of That!

Mr. Irving took a farewell benefit at the London Lyceum the other night, and of course was greeted by a packed house. After the performance was finished the audience cheered and the beneficiary came before the curtain, and with what is described as a "trembling voice and hesitating manner," he spoke his little cut-and-dried piece, full of property tears, doubtful sentiment and buncombe. It may not be believed possible, but Mr. Irving really had the sublime cheek, in the course of this Pickwickian nonsense, to utter the following sentence:

"We have our return to look forward to and it will be a great pride to us to come back with the stamp of the first and grandest of the American people, which, believe me, we shall not fail to obtain."

Such absolute confidence in his ability to command success in this country scarcely tallies with that name for decent modesty which Mr. Irving's worshippers have given him. It bears about it a savor of something that approaches impudence. Whether we, as a people, will be pleased by the English tragedian's efforts remains to be seen—neither Mr. Irving nor anybody else can with certainty foretell the impression he is going to make. The unanimous verdict of Americans, professional and non-professional, who have seen him abroad, is that he is a very good stage manager and a very bad actor. In this opinion the writer, who has witnessed a number of the actor's impersonations, heartily concurs. It is a puzzle to us how any other opinion can be entertained, even by his personal friends and admirers.

Notwithstanding that his cool effrontery does not deserve such a generous return, we can bespeak for Mr. Irving, when he comes here, courteous and impartial consideration from press and public. His financial success will be no doubt very great. But he must not be too sure that judgment on his merits as an actor is certain to be as favorable as he asserts, or that the ridiculous idiosyncrasy which he is supposed to have in England will be accorded

The Uther.



John A. Stevens, the author of "The Uther," standing on the balcony of the Casino, the other night, looking out over the city.

Standing on the roof of the Casino, the other night, I had an excellent opportunity of taking in the Metropolitan Open House. From that elevated position the edifice looked monstrous. This is all that can be said in its favor, for a more unsightly, ungraceful place I never saw. The architects have apparently made no effort to please the eye, and they have lost a noble opportunity. The vast area covered by the building would have allowed of imposing effect; but it has been wholly neglected, and the result is decidedly disappointing. The roofs over the auditorium and stage rise to a sharp peak, presenting a very grotesque appearance, suggestive of rural town halls. There is little attempt at tasteful ornamentation on the Broadway front, and the sides are equally austere. The yellow pressed brick of the walls looks like cheap painted material. Marble would have been infinitely better, and not much more expensive. Let it be hoped the interior will make up for all outside deficiencies. As to the matter of exits I understand that Chief Gicquel expresses the opinion that they are somewhat too narrow; but this remains to be seen.

The work on the Broadway portions of the Casino roof is nearly completed. It is very elaborate, and the delay was necessitated for that reason. The tower over which the lyre flames at night is especially attractive. Romantic seats are arranged around the centre of this coil of vantage, and the semi-darkness which there prevails will be found especially charming by spoony couples. Star-gazing from this place is practicable, and the glimpse of fairyland across the balcony in the direction of the garden proper is conducive to mild flirtation. I trust the emblem which surmounts the tower will not signify merely its phonetic meaning to those who will congregate beneath.

The particulars of the robbery of Fred Marsden's house I have direct from the owner himself. "Every lock has been broken," he writes, "and all our clothing, my wife's laces—in short, everything that could be easily carried was taken. The police have the house in charge and summon us to the city, but I am so pressed with the work on Scanlan's play that I fear I shall be unable to leave." I am sorry for Marsden's loss; but he (and the public) should be congratulated on the fact that the despoilers were good enough to leave all the victim's manuscripts intact.

Edwin Thorne asks me to note the fact that his company have sent him a letter expressing their thanks for the gentlemanly and thoroughly professional manner in which he treated them throughout their tour. This I can do with real pleasure, for it is agreeable to know that the efforts of a manager to observe the theatrical amenities are appreciated by his associates in business.

John S. Shriver, the accomplished critic of the *Baltimore American*, who deserves a wide and well deserved popularity among the profession, is at Amsterdam, in Holland, sending literary descriptions of the International Exhibition being held there to his paper. Shriver will be missed from his post during the early part of the season, but he will return before the Autumn is over and resume the post which he fills with honor to himself and his chief.

It may seem incredible to my readers that anyone should have been so deficient in sense, delicacy and decency as to make a direct tender of a bribe to a member of THE MIRROR's staff with a view to securing a fulsome puff in these columns; but such is really the fact. One day last week I was approached by a person who hailed from down East, with an offer to insert a paragraph in these columns setting forth his abilities as a juvenile actor, describing his extremely loud taste in the matter of dress and advancing his claims for securing an engagement forthwith. I divined at once that the man was an ignorant clodhopper who knew no better and consequently let him off with a sharp reprimand and the assurance that he had mistaken the shop. He will, perhaps, have learned by this time that reputable journalists are quite impervious to the inducements he so freely offers. I mention the incident merely

to show that there are many folks running at large, uncontrolled by the restrictions of the city, to which they properly belong. I am glad to add that the fellow who endeavored to bribe the Uther is a green novice who is never likely to make the light to see the name of actor. I propose to watch his career, however, and keep a single eye upon him. If he should acquire any particularly enviable position, I shall remember his nice little proposition and give him some that prominence in connection with it that he would undoubtedly deserve.

John A. Stevens sends me a somewhat important telegram stating that his play, *Her Second Love*, is a magnificent success in France. I am glad to hear this, but I don't believe it all the same. Some other testimony in such a case is necessary besides that of the slightly interested author. Mr. Stevens' opinion is directly the reverse of that given by the majority of the Californian critics, and I cannot accept it without some small amount of corroboration. This has not yet been forthcoming; so the subject, so far as I am concerned, must stand exactly as it was before Mr. Stevens' electric message was flashed across the continent.

The bald-heads are happy, and so are the low foreheads, as Frank Gardner terms the mass of theatre-goers. Two grand ballet pieces are in prospect, and twinkling legs in flesh-colored tights will, before our next issue, be fascinating the basilisk gaze of our antique city. I never could appreciate legs properly myself. The bulky carefully swelled limbs which periodically make their appearance in public certainly have nothing in them or outside of them to please the artistic eye. But there's no use in denying that they catch the dollars of a numerous class of theatre-goers, who take an occult delight in fastening their eyes upon the understandings of a crowd of half-starved coryphees, for the most part graduated from the busy shops of this great and mysterious city. Where they come from or where they go to is of not the slightest importance to anybody. So long as they display the members which nature gave them to get about on, it's all right.

Little has been heard of late regarding the new theatre on Third avenue, where the American used to be. Frank Curtis informed me the other evening that the work is so far advanced that the house will be ready for occupancy a week earlier than was expected. The decorators are now at their duties and the place is entirely completed down to the dress circle. Because Curtis and his partner have been as quiet as a pair of theatrical mice it must not for a moment be supposed that they have been idle.

Edwin Booth's plans for finishing the Summer have undergone a complete change. A fortnight ago he suddenly decided to move into his new Newport cottage. Hastily buying a lot of furniture, some horses and carriages, and other essentials, he located there last Monday week. Owing to the continued ill-health of young Mr. Vaux, I understand that the engagement between him and Mr. Booth's daughter has been broken off.

John Howson, after his prolonged comic opera season at the Boston Museum, which finished Saturday night, went down to a pleasant Maine watering-place, where he will pass a part of what is left of the Summer vacation. Mrs. Howson, who returned from England last week with John's bright son and heir in tow, has gone down to join in the pleasure-making of the head of the family.

I met Oscar Wilde, for the first time since his return, on the Square yesterday, and the improvement in his aspect was so great that I scarcely recognized him. He has not yet "stuck an eye-glass in his ocular," but he has submitted to all the changes described by Bunthorne as necessary to become a commonplace young man. The locks which were formerly the pride of Oscar's head have been ruthlessly sacrificed to the barber's shears; the nondescript silk tie of appalling height, that erstwhile adorned his noble brow, has been discarded for a mackinaw, which the wearer carelessly bears as far back on his head as circumstances, and a stoop, will allow; the dark greens and blues—insignia of the inner brotherhood—have given way to a *negligé* Scotch tweed of light color and stylish cut, and the unutterably intense terra-cotta neck-tie that formerly encircled his transcendental gullet is replaced by a punjab scarf of conventional pattern. Altogether Oscar has lost his too-tones—a token that his first visit to our shores did him good. Now that he is purged of the more offensive of those eccentricities which some people were wont to stigmatize as a sham, he is no longer a legitimate target for jest; in fact, he must be taken seriously. In that spirit, let it be hoped, Vera and his author will receive fair treatment from our quill-slingers next Monday night.

A letter just received by Mrs. Cynthia Leonard from Lillian Russell states that on the night of the 29th of July the Prince and Princess of Wales attended the Gaiety and saw Virginia. According to Lillian, they were so pleased with her performance that they sent for her to come to their box after the curtain fell. The Prince shook our fair dudine by the hand

and his spouse complimented her highly on her voice, acting and appearance. No doubt this event will become historical, and like many matters of history be debated by future generations. By the way, I notice that Lillian has declined to say whether the Princess shook hands with her or not. This is a very important detail, and all details should be set at rest by an immediate cablegram from London.

Mrs. Leonard, to whom I am indebted for the above intelligence, showed me a batch of London papers, containing notices of her daughter's first appearance to substantiate her assertion that Lillian made a pronounced hit. On inspection I find that such weekly authorities as the *News*, *Referee*, *Pricer-Winner*, *Sporting Times*, *Figure*, and *Whithall Review* have commended her performance. Before accepting these opinions as the critical voice of the British metropolis I should like to see some of the comments of the dailies.

Mr. Wilde Sanguine About Vera.

A MIRROR reporter, disappointed in not seeing a dress rehearsal of Vera at the Union Square Theatre yesterday, it being postponed until Friday evening, called on Oscar Wilde at the Brunswick in hopes of obtaining some interesting details regarding the production. After being assured that a regular cut-and-dried interview was not to be inflicted upon him, Mr. Wilde launched into a confidential chat, something as follows:

"There is nothing much new that I can tell you. You see, I've been interviewed so much, that the story must be familiar."

A question was hazarded as to what would be the result should Vera prove unsuccessful. "Oh, now, I don't wish to entertain such a possibility. It cannot fail, but must be a success. Mourned as it will be and in the hands of such a good company, I cannot see how it can be otherwise than a success. Yet while attending rehearsals I find each time so many new things to learn. Really, we should all be stage carpenters; then we would understand all the minute details which most managers are unacquainted with, until they are brought face to face with them at rehearsals. Dramatists and actors are on the same level—neither one below or above that line. The dramatist writes his best thoughts into a play and the actor endeavors by facial expression and action to present the same to his audience, which is quite as important."

"Then you claim that the success of a piece is in the acting?"

"Where the play is not really bad—yes. In olden times fine things were written, but principally intended to be uttered by mouth alone. Now we write to have our ideas acted. In old French plays you will find between each line large gaps. These admit of proper action. A person feels pain and shows the feeling before it can be told off in words. Hence the pauses between sentences, if in the hands of artists, can be made exceedingly interesting, and that is the beauty of successful play-writing, and in your own line—brevity—doing away with and cutting out all superfluous matter."

"Of course you are pleased with your company?"

"Very much. Miss Prescott's Emilia, in her support of Salvini, decided me to give my play to her. That was a great performance. In case Vera should prove a failure it will further teach me and give rise to the question, 'Why is it?'"

"But haven't you another play to follow Vera?"

"Yes, I have; but it has not been announced. It is a story of the Sixteenth century, and I've named it *The Duchess of Padua*. I began writing it while here before, but found myself unable to make headway while rushing around the country in trains. So when I went home I spent three months in Paris, and if Vera is a success I should like very much to put it on here. Unlike England, you have no provinces; but with Boston, Philadelphia, Chicago and other large cities, you have distinct and great audiences."

At this juncture a salver of mail matter was brought to Mr. Wilde, and the reporter considerably withdrew.

Breaking a Contract.

From George Wilson, of the firm of Barlow, Wilson and Company, a representative of THE MIRROR obtained the following statement regarding the business methods of some Western circuit managers.

"I wish," said Mr. Wilson, "you will publish the facts I am about to relate to you for the benefit of the profession at large. Some time since we entered into a contract with the 'Western Dramatic Association,' as it is called, composed of Messrs. Brown, Kaufman and Corning, to play over the Colorado circuit. The first few nights we had poor business, upon which the Western Dramatic Association seized that as a pretext to break the contract. We went right along, nevertheless, and played the whole circuit on our own hook, paying our own expenses."

"When we finished at Denver we turned around and sued the W. D. A. for violation of contract, and were told by our attorney that we had a good case and would certainly recover. The Association, I believe, is solid financially. We had uniformly good business throughout the West. At Milwaukee this week we re-organized, and will be joined by Billy Carter,

Frank Warren, the Altheim (Garette), the Medical Trio and others. Harry J. Clapham, our former manager, taking of his experience with other organizations, returns to us."

The Season in Halifax.

James A. Alger spent his Summer vacation in Halifax as the guest of Manager H. B. Clarke, of the *Academy of Music*. He has just returned to town, preparatory to taking his place with the *Chandos-Taylor* company, with the business management of which he has been connected for several seasons. In a conversation with a MIRROR reporter, Mr. Alger said:

"The past season in Halifax, under the management of Mr. Clarke, was a prosperous one. None but first-class attractions were offered. The *Chandos* did a fine business. Mrs. Chandos is a particular favorite there, her refusal acting as the better element of society. Mrs. Langley had an ovation. She told me that Halifax contained her very much of home. She is a charming lady, and a most simplicity of manner is her chief attraction. She was much pleased with her engagement, and will return this season. There are now three men-of-war in port—the *Northampton* (flagship), the *Comet* (with Prince George of Wales on board), and the *Dido*, besides two regiments in the garrison. I like Halifax. The people are so very thoughtful, and in this respect much resemble the Southerners. There are plenty of amusements in the Summer season, and the public gardens are very handsome and kept in perfect order."

"The Lyell company played a three weeks season, and were well patronized. They opened in *Around the World*, and then produced the *Madison Square* success; also Bartley Campbell's *White Slave* and *Galley Slave*, and the *Lights of London*. The plays were put on splendidly, and much amusement was given to details in mounting. Lyell, Morris, Strong, Roberts, the *Misses Blanche Mortimer*, Baker, Stuart, Donald and Mrs. Poole became favorites. An English Opera company did a good business with a fair company, the stars being Louise Baldwin, Flora Barry, Percy Cooper and Sig. Blavial. Manager Clarke will be in town next week."

Railroad Rates in Texas.

Some time ago the Texas Legislature passed a law making the fare on all railroads in the State for all passengers three cents per mile. As the majority of the roads were getting about five cents from the general public, this large decrease in their revenue obliged them to cut off all special rates, and theatrical people were thus almost forced out of the State, and the Texans, though enjoying cheap fares, were deprived of first-class amusements and the opportunity of seeing the finest artists, who were travelling in other sections.

Now this is all changed. The railroads this season are offering special inducements to the profession. Two cents per mile is the general fare, and even lower rates are given large combinations. From two and a half to one and a half cents is quite a reduction, and is a strong inducement to companies to travel through Texas and over the Missouri Pacific system. This, known as the Gould system, comprises the Missouri and Pacific, Missouri, Kansas and Texas, Central branch Union Pacific, St. Louis, Iron Mountain and Southern, Texas and Pacific, International and Great Northern, Galveston, Houston and Henderson, and the Wabash, St. Louis and Pacific railways—in all, 9,757 miles. Only two changes are necessary from New York to San Francisco by way of Wabash, St. Louis and Pacific and Texas-Pacific. On these roads, for an advance agent one ticket will be filed out, and one-half the regular rate charged. For a company, one ticket with the number of members is sufficient; but these rates are given to only bona fide theatrical or other amusement companies.

These special tickets are on sale at all principal stations, except in Texas. After reaching Texas the rates of that State are made. Outside these, special tickets are for single trip only. No reduction is made for troupes of less than four persons, though the advance agent of a troupe of three persons besides himself may get the half-rates for his own use. Two hundred pounds of baggage for each person in the troupe and the bill trunks of advance men may be checked free. However, this does not apply to baggage checked at St. Louis Union Depot, as no weight in excess of 150 pounds for one person is checked free from there. Birds in cages, dogs and other small animals may be carried free on risk of damage being assumed by owners. Horses, ponies or donkeys will be charged for full weight at regular excess of baggage rates—fifteen per cent. of first-class unlimited ticket rate per 100 pounds at owners' risk of damage, on presentation of a permit from the General Eastern Passenger Agent, H. B. McClellan, 243 Broadway, only on conditions named in the permit, viz.: "That such animals not being, properly speaking, baggage, this company will not be responsible for their safety, nor will they be received in baggage cars of trains Nos. 1, 2, and 4—601, 602, 603 and 604—nor in any baggage car which may be too heavily loaded to receive them."

Agents writing for permits for transportation of animals must give the weights of the same, which will be inserted in the permit. Managers having large companies or large amounts of baggage should advise the station agent in advance.

TELEGRAPHIC NEWS.

Death of Prince Demetrius.

(By telegrams to our agent.)
Rome, Va., August 25.—Prince Demetrius, son of the late Emperor of Russia, died at 10:15 P.M. after a long illness. He was 24 years of age.

The Edison Company's Opening.

(By telegrams to our agent.)
Cairo, August 25.—The Edison Company's opening on Monday night was a success. The Edison Company's opening on Monday night was a success. The Edison Company's opening on Monday night was a success.

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The New Theatre.

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Professional Delays.

Business has had a falling off at all points of amusement in San Francisco. Campbell's *Blind* company will begin rehearsals at the Windsor Theatre on Sept. 4.

George Holland opens at Broadway at the Bush Street Theatre, San Francisco, on the 27th.

Mr. and Mrs. F. M. Kendrick (*Abbie Bray*) are at Ocean Grove for the Summer. They have not signed for this season.

At the close of Sol Smith Russell's engagement, M. B. Lewis will give up the lease of the Bush Street Theatre, San Francisco.

Louise Sylvester's new play, *A Mountain Peak*, is in its third week at the Grand Opera House, Chicago. Miss Sylvester is so well pleased with her success that she will go on the road with the play.

Harry Barry's comic troupe failed to front of the *Edison* office on day this week. It was loaded with money for the *Edison* office. He is doing one scene for *Edison*, fourteen for the *Edison* office of *Edison*, and six for *Edison*'s *Edison*.

The statements J. B. McElanich made concerning J. H. Macdonald's new theatre at Cincinnati, he says, were not intended to reflect in any way upon it or its proprietor as they were gathered by an audience reporter in a casual chat with the first named gentleman. Mrs. McElanich claims he is wronged by Mr. Macdonald's return to Cincinnati. He says: "I never solicited work from Mr. Macdonald; do not know the gentleman; never saw him nor the theatre now building. It was only what I heard while coming through Cincinnati about six weeks ago. You misquoted me in saying work had not begun yet. I was told then that the foundations were laid, but the architect had exhausted the funds allowed him and the work was in an unfinished state, apparently waiting for more funds or a man who would do it cheaper. I believe Cobb, of Chicago, has the work in charge now. I cannot understand why Mr. Macdonald should say I saw the work in progress and made application to superintend it, for both statements are utterly false. I only repeated what I've heard from the best authority, and am sorry this has happened." The editor is sorry, too, and marvels at the blundering stupidity of the reporter.

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London News and Gossip.

LONDON, July 28, 1883.

So many of our leading theatres are now closed for the holiday season that the doings of the past week leave little that is new or interesting to record. I hear that the same may be said of the New York theatres, where there has also been a general adoption of the system of early closing. Several of the shut up houses will reopen next week with new programmes; but at the few theatres which have not succumbed to the summer heat the old bills are still maintained. At the Comedy, Rip Van Winkle bravely holds its own but Fred Leslie is no longer in the cast. The Merry Dancers at the Royalty is as merry as ever and likely to run to the year's end. The same may be said of Iolanthe at the Savoy, of The Silver King at the Princess, Silver Guilt at the Strand, and Virginia and Paul at the Gaiety (where Lillian Russell is becoming a great favorite). Willie Edouin and company are not doing a great business at the Avenue, but the Edouin entertainment finds favor with the public, and Willie himself is a big favorite. The next great event will be Mary Anderson's appearance in about a fortnight at the Lyceum. Every place is taken for the opening night.

The operatic season terminated on Saturday last with a repetition of The Barber of Seville. It has been remarkable for the favor once more shown to Italian music in comparison with German. Wagnerism here has proved to be only a craze. Its high priest had a thorough hearing in London two years ago, and now we have done with him. Only twice, in fact, has Wagner been heard this season, and his reception then tended to confirm the triumph of Italian melody over German dramatization. These facts are hard nuts for the Wagnerites to crack. The musical critic of the *Times*, J. W. Davidson—himself a confirmed Wagnerite—recognizes them not very graciously this morning with the remark that "in spite of the excellence of individual embodiments, Wagner's operas always appear out of place at Covent Garden; they do not fit into the general surroundings, and the less heard of them under such circumstances the better." The exorbitant demand of operatic artists is beginning to excite much indignant comment, and there is some expectation that before long these greatly overpaid people will have to accept lower salaries. Patti will not sing a single song at a private party for less than three hundred pounds, and the Italians are almost as dear. I hear that Mapleson and Gye have at length adjusted their differences, and it is settled that the Colonel will have the sole direction of the forthcoming American season. Albany has definitely resolved not to go to America this year. Ernest says she must stay at home and mind the baby!

This is Irving's last night at the Lyceum, previous to his American tour, though it is arranged that he and his company are to visit Glasgow, Edinburgh and Liverpool, playing a fortnight in each city. At "Auld Reekie," on the 6th of September, Mr. Irving will be entertained at dinner by the Pen and Pencil Club, a local Bohemian set something like our "Savages." Another semi-private dinner may also be given to the distinguished actor in London before he leaves the scene of his many triumphs. I heard that Toole is moving in the matter, but nothing is yet settled. The Irving American company, I am told, will number about seventy persons, but the official list has not yet been published. It is known, however, that the company will include among others: Ellen Terry, Miss Milward, Miss Payne, Miss Harwood, Miss Colridge, Miss Pomeroy and Messrs. Irving, Terrell, Neale, Johnston, Calhoun, Andrew, Haviland, Tyers, Louth, Howe, Carter, Lyndall and Love-day (stage manager). Mr. Irving will also take out his own musical director, periqueter, costumer, and quite an army of theatrical auxiliaries; in fact, such a following as no English actor visiting America has previously had. To-night Irving takes his farewell benefit before a house sure to be crowded in every part, and at the close of Eugene Aram he will speak a valedictory speech and tell his audience that eight months will elapse before his voice is again heard in the British metropolis. We Londoners are all sorry to lose our great actor even for so short a period, but we console ourselves, as is said in Scripture, with the hope

of a glorious resurrection. We are all wiser in our own generation, but Irving may truthfully, if not diplomatically, adopt the motto of some modernist comedian *avis capiti!* In America if he does not become wiser, he may, at least, gain experience.

Mr. Milne, our modern Apollon, as the late Lord Beaconsfield styled the greatest artist of the present age, is about to paint a portrait of Henry Irving for the Garrick Club. Irving is the donor of the picture, and this means a gift of the value of \$5,000.

Mr. Milne, when

OFFICE OF THE ATTORNEY GENERAL

...in a house, was some of these, and, ... he worked early and late, and became ... accomplished musician, practical and ... Although his people in their pride ... he was degraded from his position ... he took what people he could get, ... a little money by singing in the

and frequency required by the church. He sang, which on his first ministrations was elaborately cranted, and so faithfully carried out in every minor detail, that it lasted good twenty minutes longer than when sung by one of the ordinary clergy, to the great discomfiture of his fellow ministrants who, poor men, were hungering for that morning meal.

"Of course I saw Henry Irving; but I do not like him. Ellen Terry I think the most charming actress I ever saw, and second only to Bernhardt. She will be the star of Irving's company aside from the curiosity to see that gentleman. Tom Ochiltree and I saw Miss Terry act, and the next day he did nothing but halloo her praises all over London. I was present at rehearsals of Virginia, and was

The reporter expressed surprise at what Madame Dolaro told him, adjoining that he supposed nearly all comic opera artists were afflicted with the persistent attentions of the chief lights of dudedom.

The Fourteenth St. Spectacle.

About one hundred and fifty persons will

Letter to the Editor.

Editor New York Mirror:

Sydney Rosenfeld,

Clement Scott evidently "cottons" to the Sparks. He writes of them in the London *Daily Telegraph*: "There is plenty of fun in the antics played by the leading personages in *Binks' Dream*, and the present opportunity of enjoying the result would seem to be readily appreciated."

[illegible]

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shrine today is grateful honor paid.
the for some famous fight of old is due thanksgiving
- by one, J. Lawrence Sullivan, has beaten Fatty

MR. J. HARRY BROWN.
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Dimit, in the role of Homer. Disengaged 33-34.

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A. ZABRISKIE, Business Manager.

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The season of 1883-84 commenced on August 22, 1883, and ended on July 20, 1884, being a season of fifty consecutive weeks, with the following result. Gross receipts, \$10,000; average per week, \$200; and I doubt if there are many theatres in the country can make a better showing.

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